

The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

A PUBLICATION FOR THOSE INTERESTED IN FINE AND APPLIED ART

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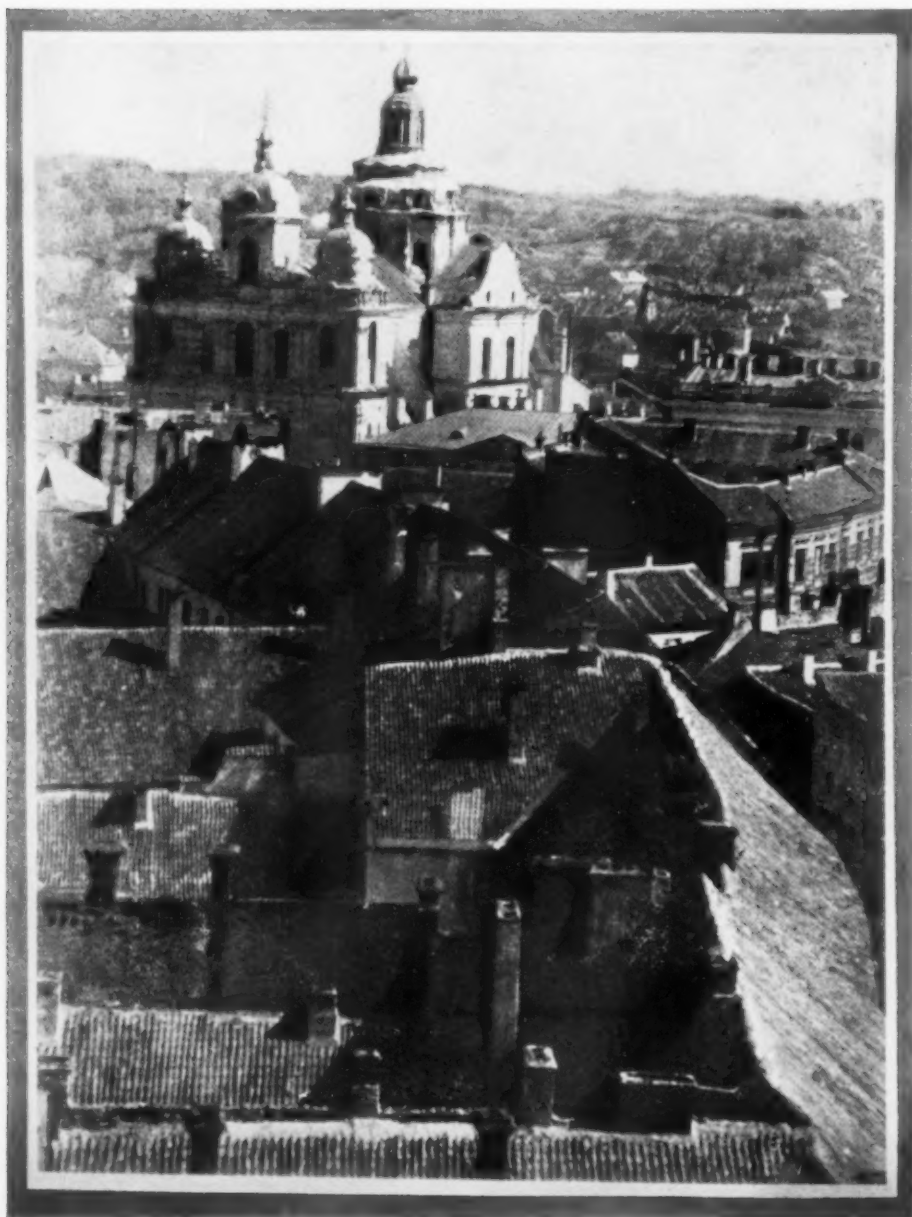
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A CATHEDRAL AND ANCIENT ROOFTOPS IN VILNA, POLAND, A CITY FOUNDED IN THE TENTH CENTURY AND NOTED FOR ITS CIVIC BEAUTY AND ART MUSEUMS CONTAINING VALUABLE COLLECTIONS

THE SCHOOL ARTS MAGAZINE

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Editor's Foreword

THERE is a growing interest in Polish Art among artists, craftsmen, and art teachers. Because of the simple motifs used, the interestingly designed subjects of Polish Art are especially adaptable to the schoolroom. Those teachers who have been unable to attend Polish summer schools of art or to study with the excellent teachers of Polish Art who have conducted such classes in the United States, will find in this Polish Number of THE SCHOOL ARTS MAGAZINE a comprehensive and valuable collection of Polish Art. Those who have attended such classes will value this permanent assembly of Polish Art for reference purposes.

Because illustrations tell the story so much more effectively than words, the text in this number is limited to an all-inclusive article by Marya Werten of Warsaw, a native worker and teacher of international reputation.

It is worthy of note that Poland through its years of nationalistic suppression nevertheless preserved its national art qualities, and with independence returned to its individualistic expression with renewed vigor.

Readers are indebted to Marya Werten, Polish Artist and Teacher, and Helen B. MacMillan, Executive Secretary of the International School of Art, for the following pages.

Pedro J. Lemogó

Editor



A WOODCUT FROM THE SCHOOL OF DECORATIVE ART IN CRACOW

Principles of Art Education in Poland

MARYA WERTEN
WARSAW, POLAND

THE art education of a given country should be, and generally is, a picture of the spirit of that country's contemporary art.

In modern times we may observe a great change in the attitude toward decorative art. After a long period of decadence, which was the result of the sudden development of mass production (without collaboration with artists and craftsmen), we see now that the decorative is almost the most important part of art, being the one which is most closely connected with our daily life.

The first effort to obtain again the old beauty of objects was the imitation of all historical styles. The work in the schools of art in those times was based on endless copies and the study of all styles. Soon the artists understood that copies and imitations could not be the sole foundation of creation. They sought in study of nature to find the inspiration to create new forms. The naturalistic forms copied from nature and slightly changed were introduced into the forms of all objects or as decoration in the most unsuitable way. All projects were done without any knowledge of material or technic, without any effort to find the logical construction of the objects according to their purpose. This style, called "secession," left behind it objects of such inferior taste that now the name of "secession" might easily be the synonym of ugliness.

In the schools of art secession there were introduced compositions in decorative art with the same spirit. These compositions were made only as designs on paper, as the so-called "stylisation" or "conventionalisation" of the forms taken from nature. This resulted only in the degeneration of these forms without any style or character.

THE NEW SPIRIT IN ART AND IN ART EDUCATION

Only little by little the artists understood of what the foundation of the beauty of objects consists and how to obtain it. They understood that



the greatest value of the historical styles was to picture their time. All objects produced in those times arose from deep knowledge of the material, of the clever use of the tools, of excellent adaptation of the object to its purpose. And they understood that to obtain the same beauty now, one must work in the same way.

"Everyone understands now that the car cannot be constructed in the style of rococo, the aeroplane in peasant style, the train in the Egyptian manner, or the boat in classic design."¹ The same may be said about any objects of daily use. Our work cannot be based on any other period or style. We must discover the new style which pictures our time, which arises from the knowledge of material we employ and from the modern instruments we are using.

This attitude toward artistic creation was the beginning of the renaissance of art in all Europe. It became the foundation of the work of a group of Polish artists (Warchalowski, Trojanowski, Czajkowski, Tichen, and others) who in 1902 organized the society: "Polish Decorative Art."

"As no nation may live without its own language," said Professor Czajkowski in his speech at the opening of the Academy in Warsaw, "neither can it live without its own art forms." The "Polish Decorative Art" society wanted to create the new Polish art according to the modern spirit and modern necessity, and to show in it the national Polish character, to develop the new style as the continuation, not imitation, of the old Polish national tradition.

But since Poland, divided in 1775 between Prussia, Austria and Russia, had not its own political life, and could not organize itself its cultural life, the work of these artists was only their personal work and effort. However, they paved the way for the development of the new spirit and new character of the art education in new Poland. Immediately following the war, after the liberation of Poland, the Polish Ministry of Education made possible the introduction of these new ideas to the schools of art. The best artists and pedagogues² in different branches of art worked out the methods and programs for the schools of art.

¹S. Machniewicz—Magazine "Beautiful Things."

²N. Jastrzebowski, Professor of Warsaw Academy; Pruszkowski, Professor and Director of Warsaw Academy; Moszkowski, Professor and Director of the Art School in Poznan; Przanowski, Director of the Handicraft Institute in Warsaw; Homolacs, Professor of Kraków Art School; Szczepkowski, Director of Warsaw Art School; Dabrowski, Director of the Graphic School in Warsaw and others.



PEASANT VILLAGE OF URZEDOW AND A PEASANT HOUSE IN POLAND

Practically all schools of art organized or reorganized by the government have, besides classes of fine art, workshops in all the most important technics as: weaving, ceramics, woodenwork (furniture, toys, etc.), graphic art (woodcuts, etching, lithography), stained glass, fresco, stage scenery, metal work, etc.

All composition in decorative art is based on the study of technic. Paper and pencil are only a help in this work. The most important part in teaching is done in the workshops, where under the direction of the professor-artist, and with the help of the craftsman, the students receive deep technical knowledge. There is no separation of composition and technic. The creative idea is not only the line and color composition put down on paper as project for execution but is, as well, some interesting technical solution which the artist discovers by working with his material and tools.

SCHOOLS OF ART AND MASS PRODUCTION

But besides the handiwork we have today the factory with its mass production, which plays such an important role that artists cannot neglect it.

"The purpose of the schools of art is to raise the standard of beauty" . . . "to ennoble the aspect of our homes, offices, public buildings, to use and to develop (not imitate) in the right way the original character of our old tradition," wrote several years ago K. Moszkowski, the Director of the Art School in Poznan. "If these ideas are not yet popularized as they should be, that is because our schools of art do not take sufficiently into consideration the necessity of modern times. The schools of art are preparing artists only for the creation of hand work, very artistic but expensive, obtainable only by rich people." "They must make contact with factories in order to elevate the mass production too, to find original character even in cheaper things." The factory and the machines in the factory must be considered as one of the modern tools. It may be used in a right way as well as any other tool, but special study and experiments are necessary.

To begin to establish a relationship between the industries and the schools of art, to introduce into the factories the models with original Polish character, the Ministry of Education organized in 1925 in the oldest of the schools of decorative art in Kraków, a competition for different designs for industry.



A PEASANT COTTAGE AND INTERIOR IN THE POLISH VILLAGE-OF LOWICZ



As a result of this competition there was given to different industries more than one hundred projects including: interior decoration of private homes, churches, public buildings, designs for kilims (Polish rugs), different kinds of textiles, book covers, printing ornamentation, typography, etc.

Now the relation between industry and schools of art develops always more and more. Some schools of art (in Poznan) organized in a very interesting way this collaboration with factories. The school is sending some students to the factories to get all knowledge of machines and the requirements and exigencies of mass production. "In this way the school, besides teaching students, serves as a laboratory for factories which afterwards are the customers of these laboratories using the students' work for their mass production." (K. Moszkowski.)

THE INFLUENCE OF THE SCHOOL OF ART ON MODERN ART—DECORATIVE ART

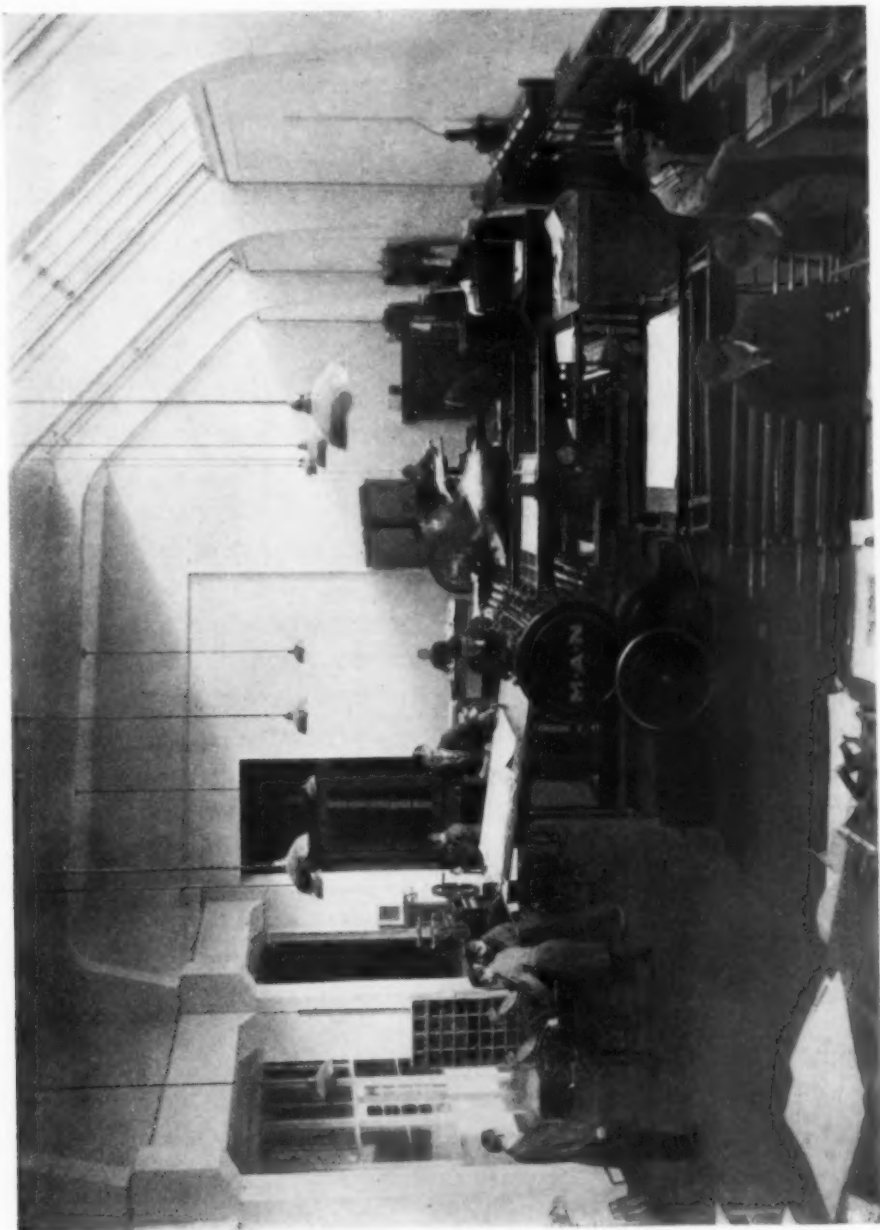
The deep knowledge of technic makes possible for the young artists to organize workshops by themselves. One of the most interesting is the workshop of "Lad," organized by the former students of the Warsaw Academy. They began by doing decorative weavings and now they are working in everything for interior decoration.

To help these young and talented artists before they become popular and appreciated, which always takes time, to give them the possibility of developing and improving their production, the government at first gave them financial support for several years. The success of the Paris exhibition in 1925 and of the Exhibition in Poland in 1929, the beautiful decoration of the building of Ministry of Education, gave them a European reputation. Recently the government gave them the work of decorating the interiors of the new Polish ships. On the Polish Exhibition circulating for the second year in America, the weavings of "Lad" awake universal admiration everywhere.

FINE ARTS

In the fine arts, too, we may see already the great influence of the spirit of our schools of art. Several art societies were organized by former students of the Academy of Warsaw, of the University of Wilno and others.

The serious attitude toward the study of technic is seen in their work. Artists of great talent, with the modern spirit in their creation—they are



VIEW OF THE WORKSHOPS OF THE GRAPHIC SCHOOL IN WARSAW



proud to call themselves not only artists, but craftsmen too. Like the painters in the Middle Ages and in the Renaissance, these young artists know perfectly the chemistry of paints, they know how to make them, how to prepare the canvas, oil, etc.

The finest technical preparation is considered indispensable as a foundation of artistic creation. The pictures of two art societies, "Brotherhood of St. Luke" and "Warsaw School," are being very much admired in America by critics and public alike.

GRAPHICS

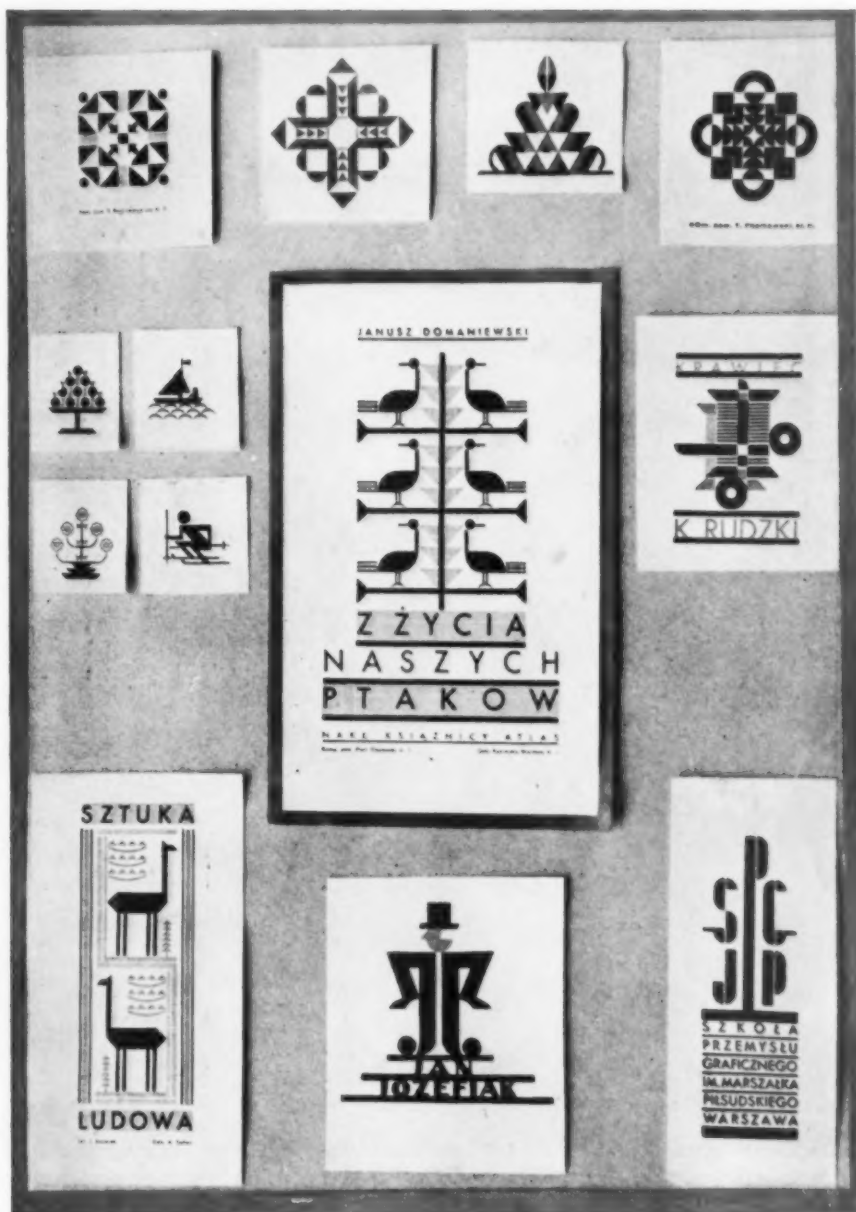
The method of work used in our schools of art has given wonderful results in the great development of the Polish woodcut. The greatest center of this art is in an academy in Warsaw. Professor Skoczylas, who recently died, was the first to develop this art, which had a rich tradition in Poland in the old woodcuts dating from the 15th and the 16th centuries and in the peasant woodcuts of the 18th century. A large number of his students now enjoy world reputation. In America, S. Chrostowski received first prize in the international competition for ex-libris, second prize at the International Exhibition in Chicago; J. Konarska received a silver medal in Los Angeles. Professor Skoczylas gave to his students not only the technic used and experimented with by himself—he gave them something much more important and valuable—the method of work, how to look for, how to find by themselves new technics and their own original style. Because of this the work of each of these young artists has a distinct and individual character, with the result that the scale of Polish modern graphics is one of the richest in the world. The methods of work used in Polish schools of art were greatly appreciated at the International Exhibition in Paris in 1925 where many of them received the Grand Prix and the Gold Medal.

TRADE SCHOOLS

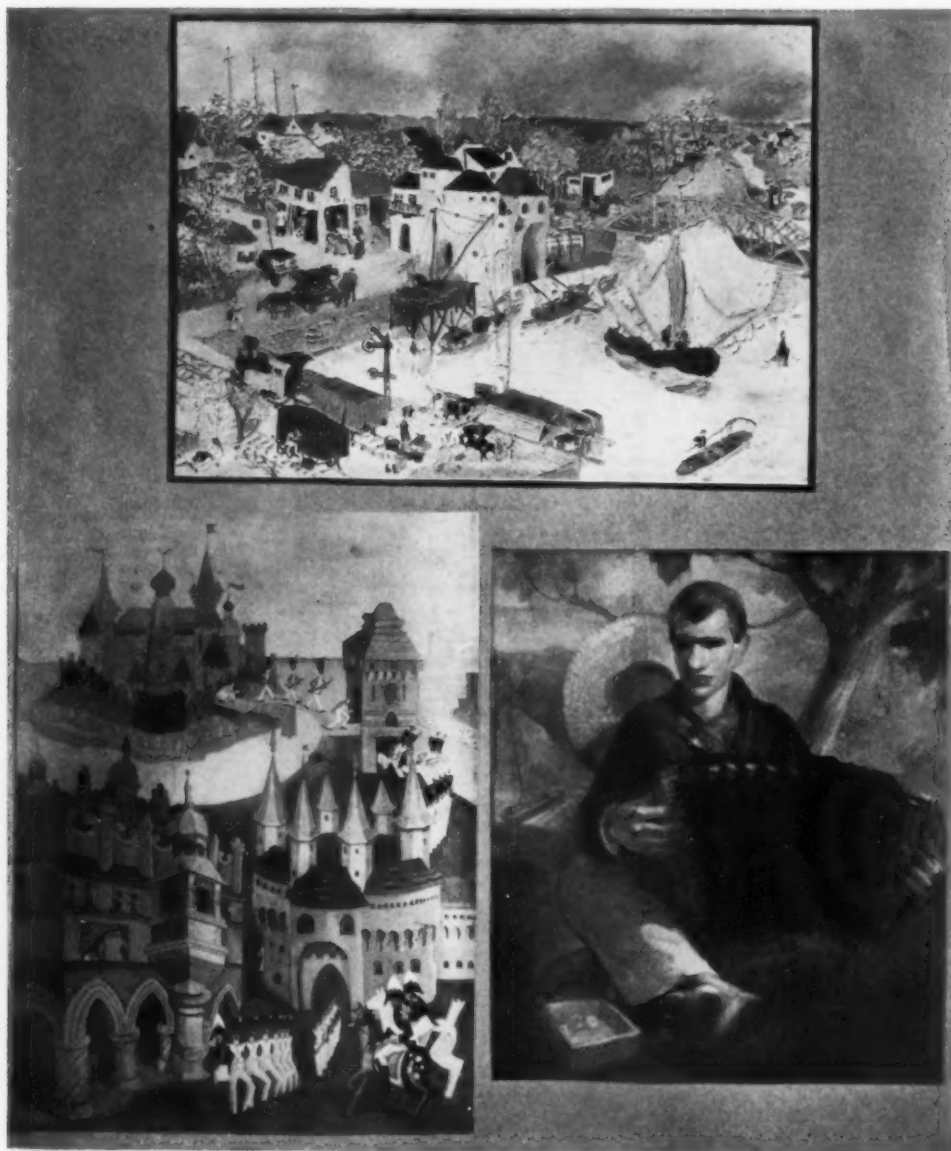
The influence of modern Polish schools of art is shown not only in the creative works of young artists but also in their work as teachers in different schools. The last two or three years have witnessed a great development of the artistic level of the work in the trade schools.

The same methods of work introduced in teaching the craft give to the future craftsmen not only the knowledge of technic but develop at the

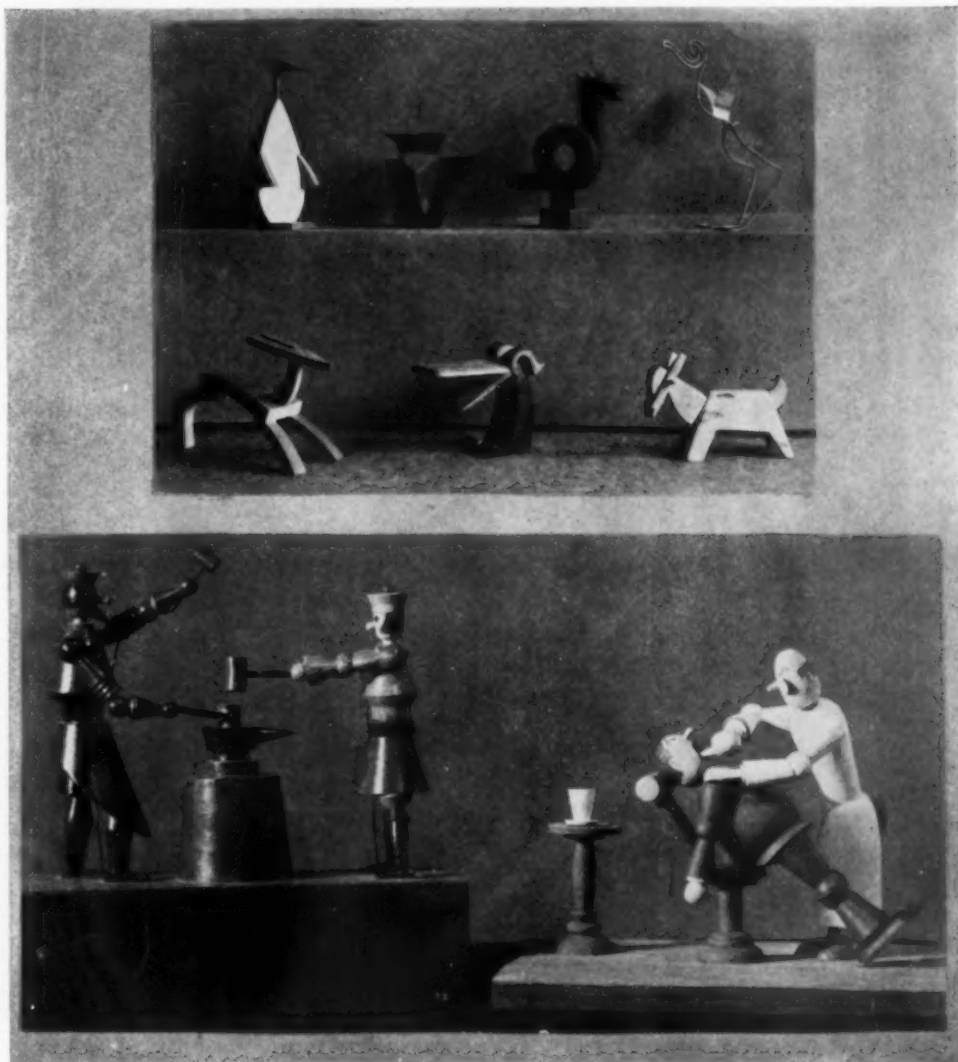
(continued on page 293)



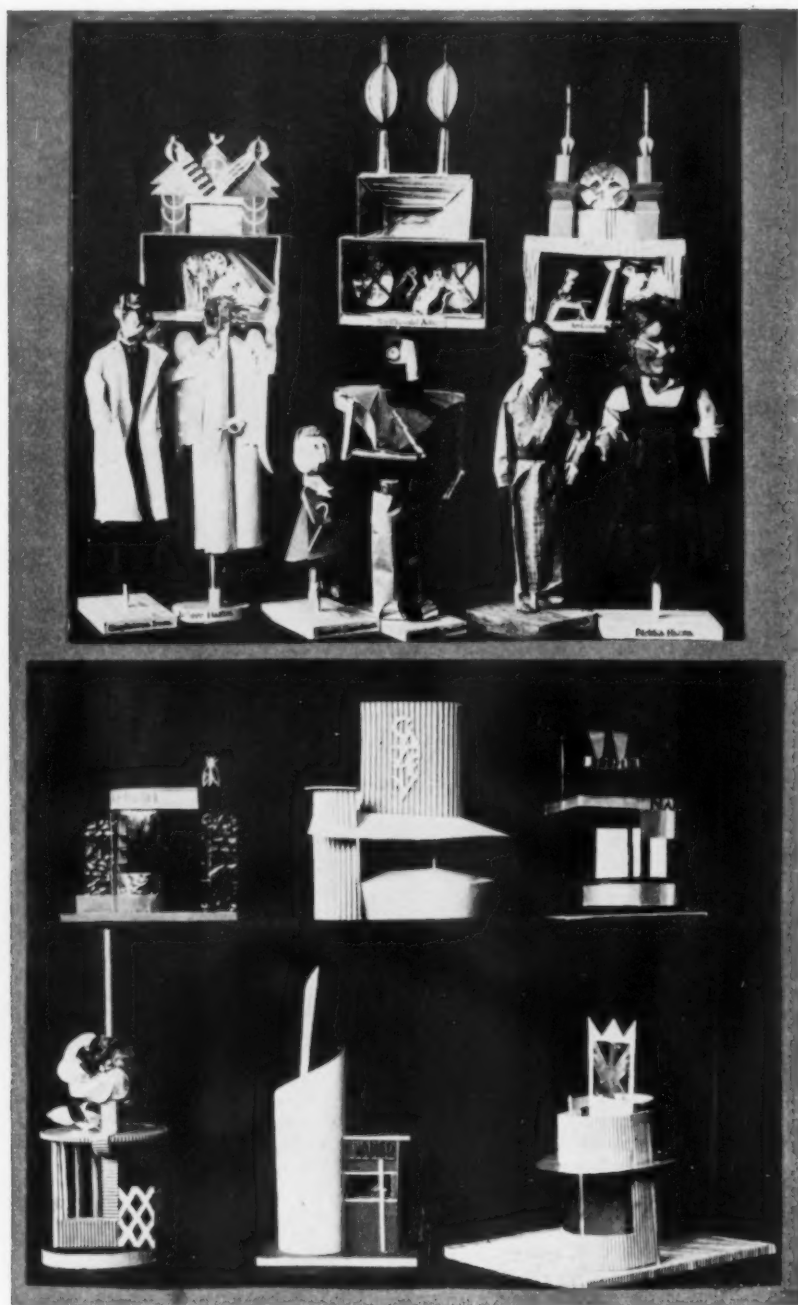
METHOD OF WORK IN THE GRAPHIC SCHOOL IN WARSAW,
ORGANIZED IN 1926. COMPOSITION WITH READY MOTIFS



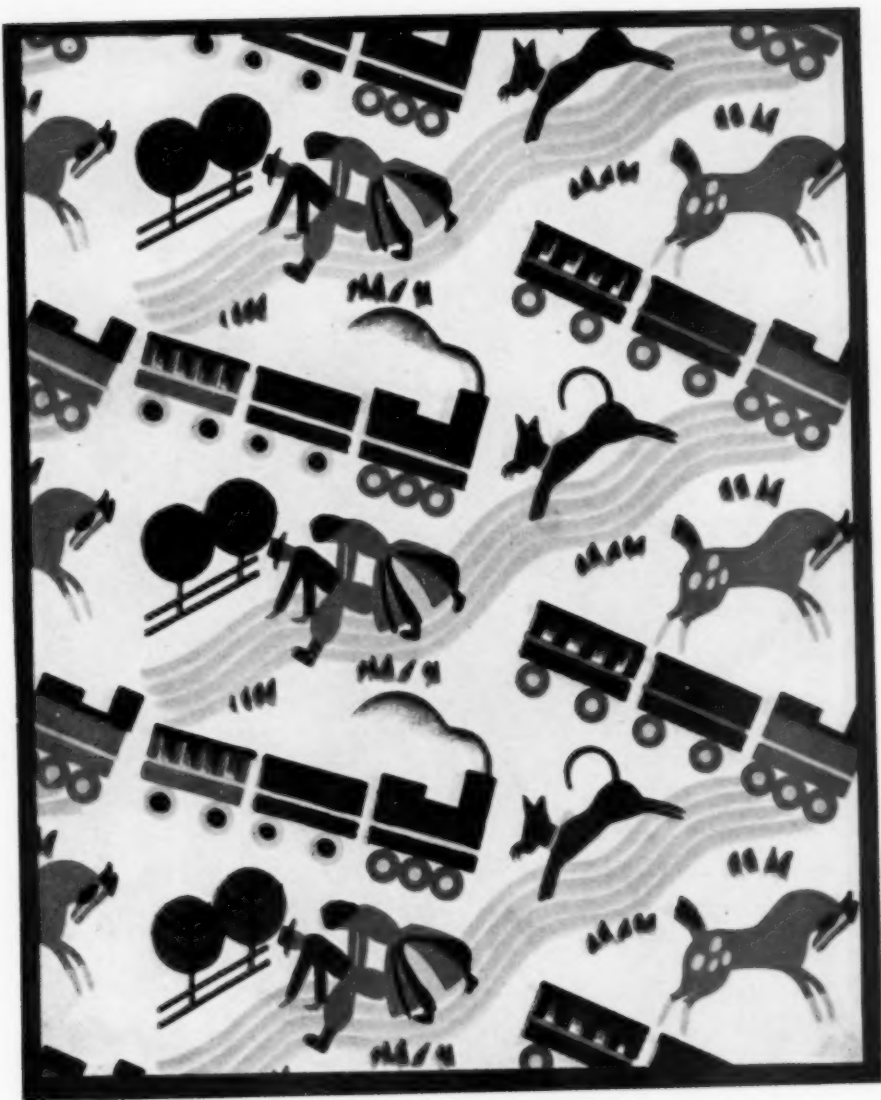
ABOVE—A PAINTING BY PROFESSOR PRUSZKOWSKI. BELOW—PAINTINGS BY PROFESSOR TICHY AND PROFESSOR PRUSZKOWSKI, WARSAW ACADEMY



ABOVE—WOODEN TOYS CREATED BY STUDENTS OF THE WARSAW ACADEMY. BELOW—WOODEN TOYS CREATED BY STUDENTS OF THE SCHOOL IN LWOW. IT IS INTERESTING TO NOTE THE DIFFERENCE IN THE CHARACTER OF THESE FORMS RESULTING FROM THE DIFFERENT TECHNIQUE—CUTTING IN THE ONE, TURNING IN THE OTHER

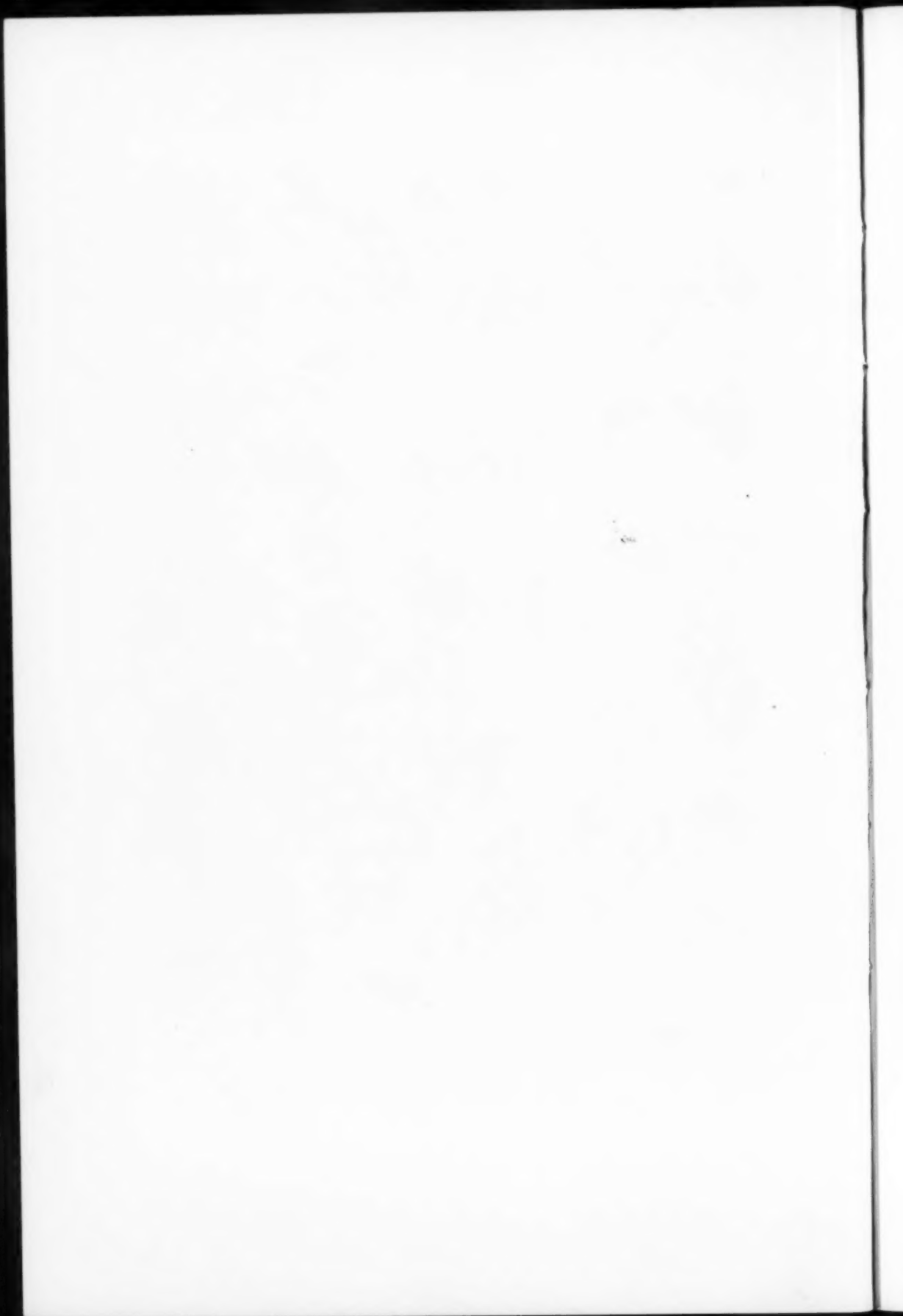


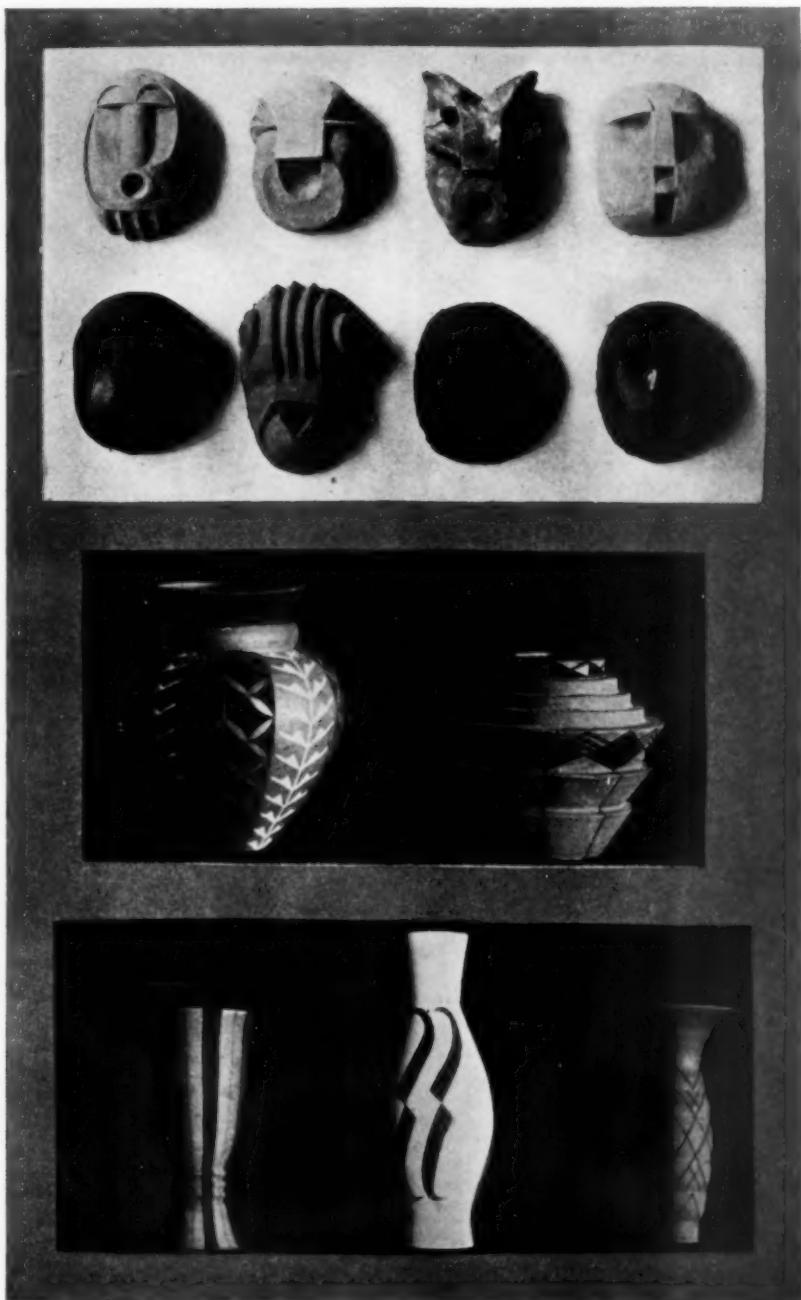
PROBLEMS OF CONSTRUCTION WITH PAPER: "SZOPKAS," PUPPET DOLLS, AND PAVILIONS



DESIGN BY GIRL FOURTEEN YEARS OF AGE OF KRAKOW, POLAND

The School Arts Magazine, January 1935





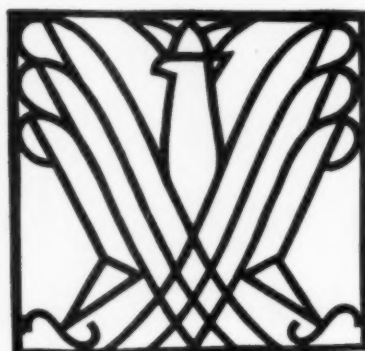
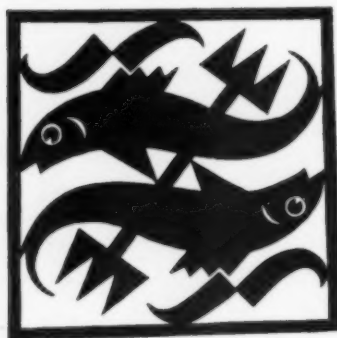
MASKS IN CLAY MADE AT THE WARSAW ACADEMY. PROFESSOR JASTRZEBOWSKI.
CERAMICS MADE AT THE WARSAW ACADEMY. PROFESSOR TICHY



GRAPHIC SCHOOL IN WARSAW. 1 AND 2: DECORATIVE SIMPLIFICATIONS IN STUDIES OF STILL LIFE. 3 AND 4: DECORATIVE DESIGN SHOWING CHARACTERISTIC FIGURES OF THE NATIONAL FESTIVAL IN CRACOW COMMEMORATING THE REPULSE OF THE TARTAR INVASION IN THE MIDDLE AGES. 5, 6 AND 7: GREETING CARDS



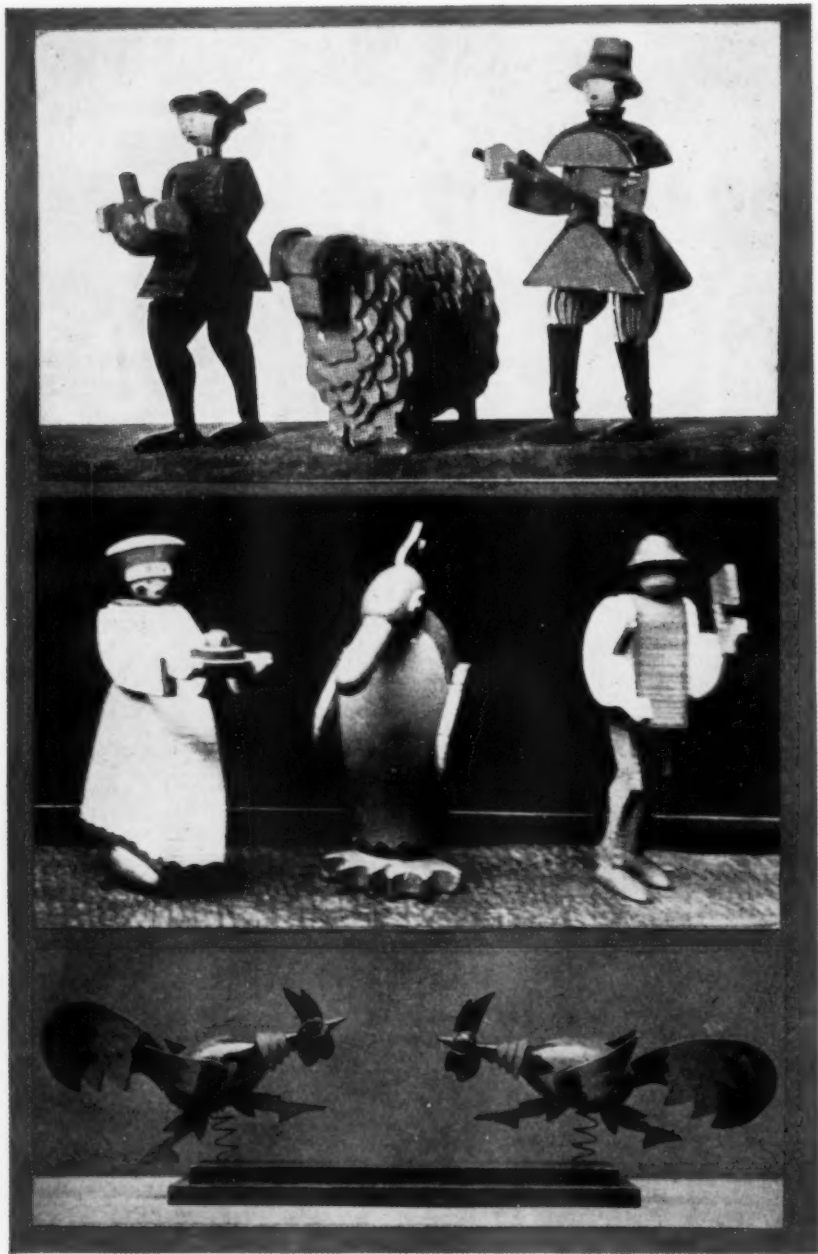
GRAPHIC SCHOOL IN WARSAW. 1 AND 2: COMPOSITIONS ARRANGED WITH READY MOTIFS.
3 AND 4: PROBLEMS OF THE EFFECT OF BLACK ON WHITE AND WHITE ON BLACK



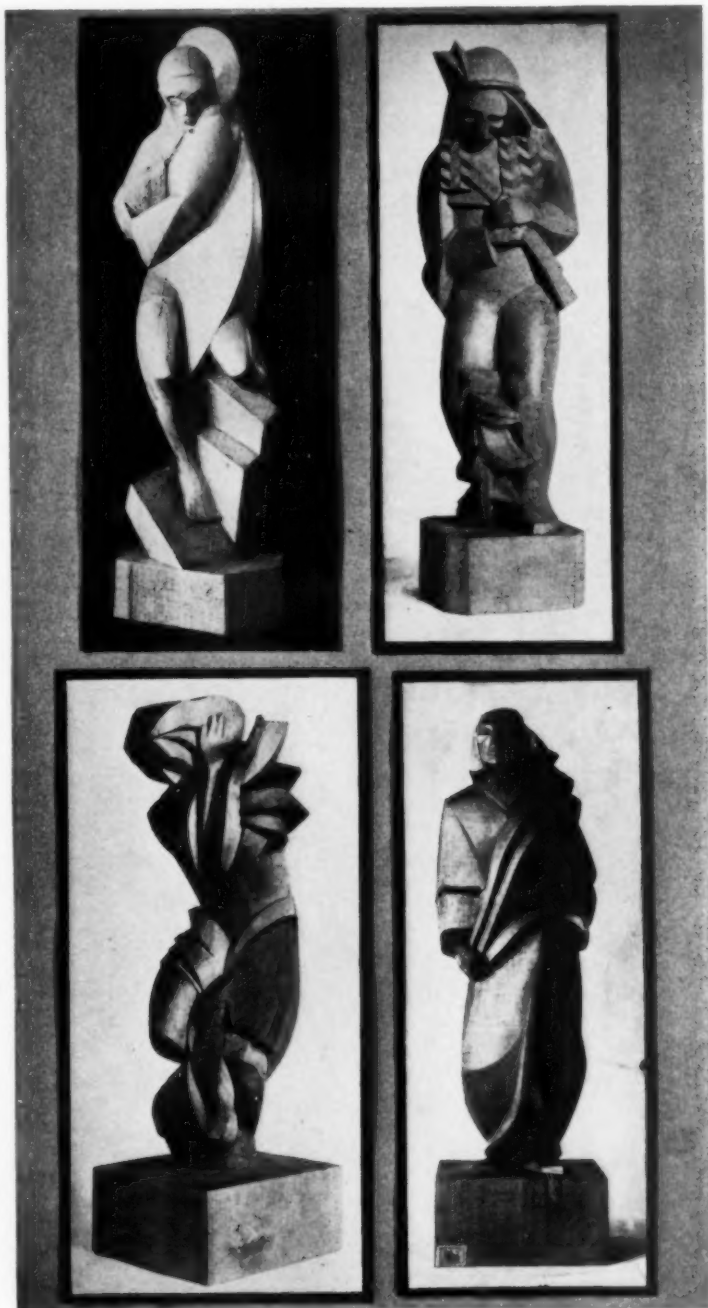
DECORATIVE PROBLEMS FROM THE CLASS OF PROFESSOR JASTRZEBOWSKI, WARSAW ACADEMY. COMPOSITION OF PLASTIC FORMS REDUCED TO SURFACE DESIGN



POSTERS DONE IN THE GRAPHIC SCHOOL IN WARSAW



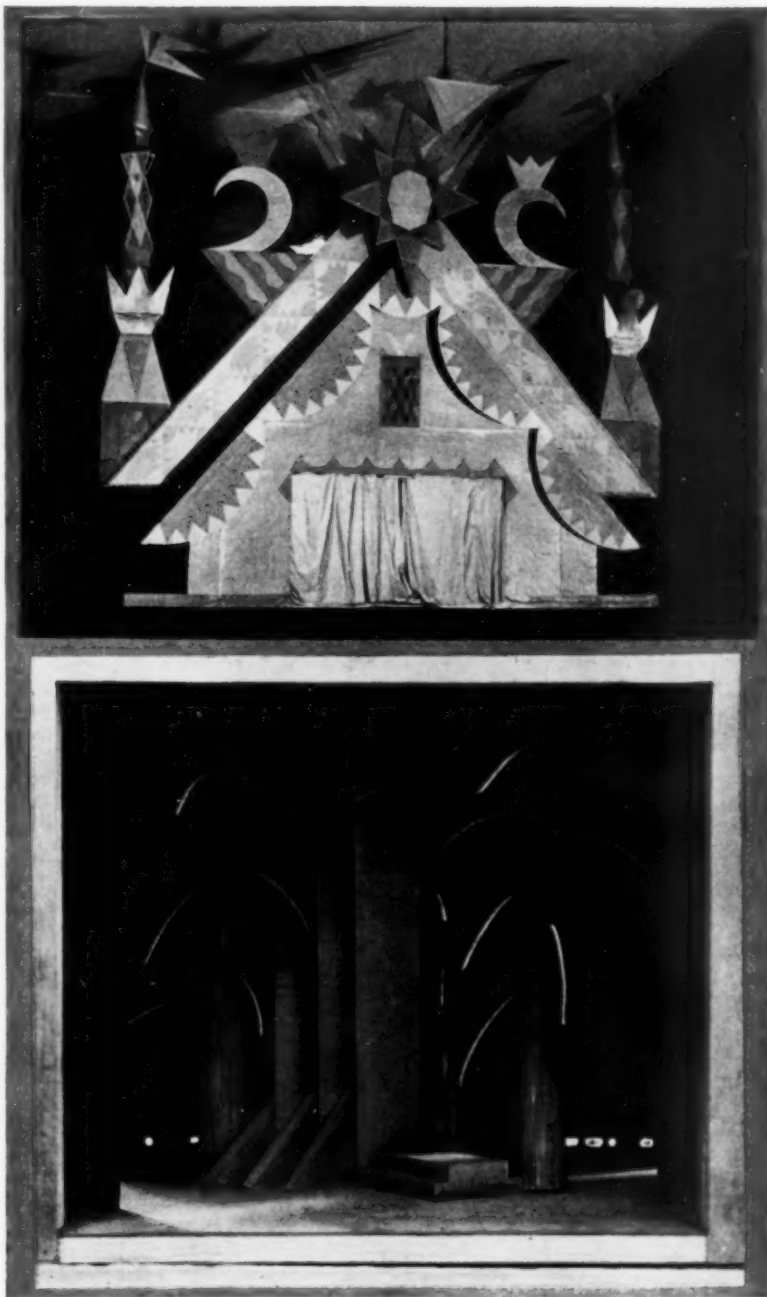
TOYS FROM THE FACTORY GNCM DESIGNED BY M. WERTEN



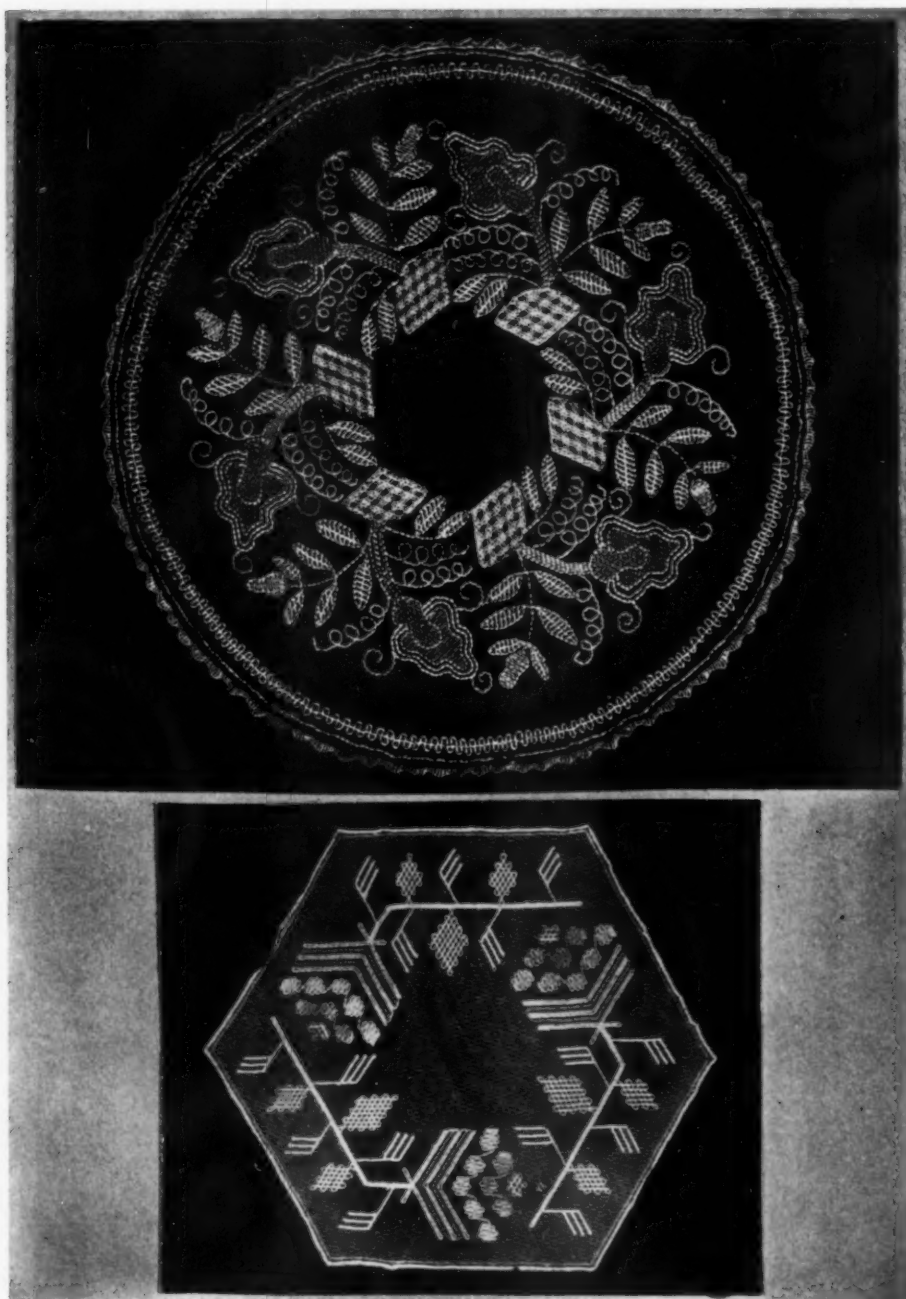
WORK DONE IN THE ZAKOPANE WOOD CARVING SCHOOL WHICH WAS ORGANIZED
IN 1885 BY THE AUSTRIAN GOVERNMENT IN THE POLISH MOUNTAINS



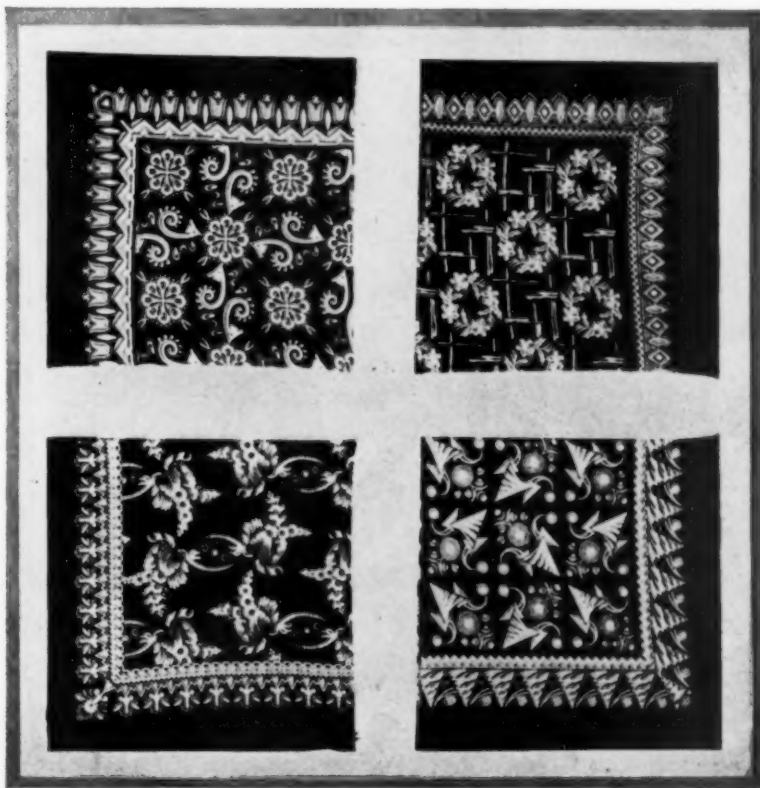
WARSAW ACADEMY. 1: SILHOUETTES, PLAYING CARDS, POSTER FOR THE TRADITIONAL PUPPET SHOW AT CHRISTMAS TIME (SZOPKA) REPRESENTING DEATH AND KING HEROD.
2: POLICHINELLES MADE FROM CARDBOARD



WARSAW ACADEMY. STAGE SCENERY, AND COMPOSITION FOR THE
TRADITIONAL POLISH PUPPET SHOW (SZOPKA) AT CHRISTMAS TIME



NEEDLEWORK ON NET DONE AT THE SCHOOL OF DECORATIVE ART IN CRACOW. PROFESSOR GARDLICZKA



A PRINTED TEXTILE DONE AT THE SCHOOL OF
DECORATIVE ART IN CRACOW. PROFESSOR ZARZYCKI



LACE WORK DONE AT THE SCHOOL OF DECORA-
TIVE ART IN CRACOW. PROFESSOR GARDLICZKA



ABOVE—BATIKS ON SILK. BELOW—WATER COLOR COMPOSITION.
THIS IS THE WORK OF THE CHILDREN IN THE "CRACOW WORKSHOPS"



1 AND 2: ILLUSTRATIONS BY WYLCAN FOR A CHILDREN'S BOOK. 3: COVER DESIGN FOR THE MAGAZINE "PŁOMYK." 4: ILLUSTRATION BY STRYJENSKA FOR A CHILDREN'S BOOK



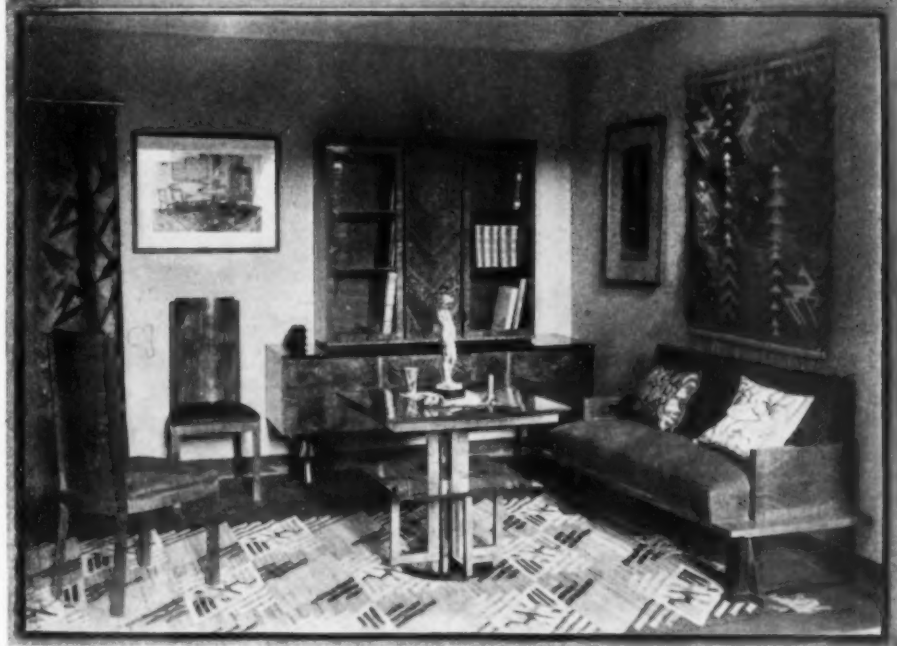
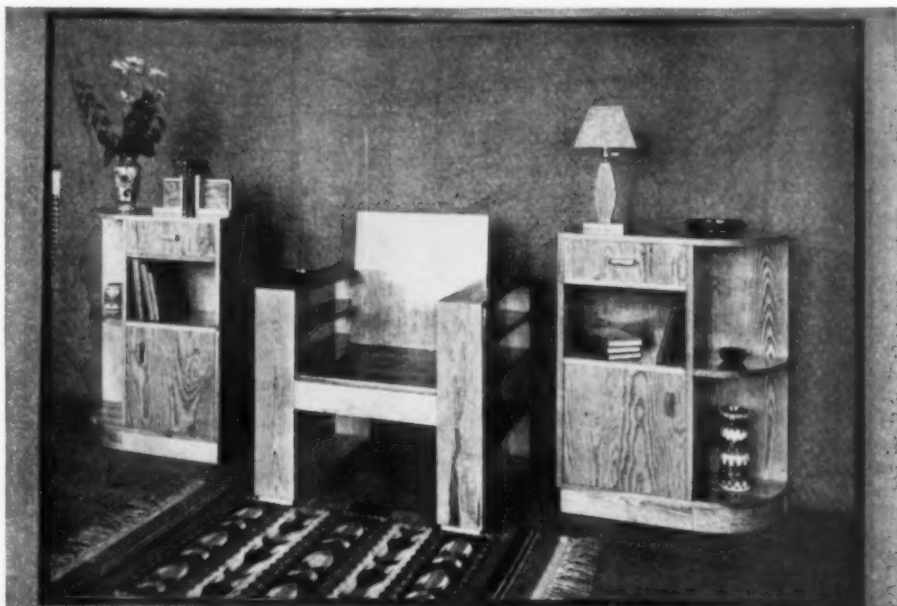
COMPOSITIONS PAINTED WITH WATER COLORS BY BOYS OF THE
ZAKOPANE WOOD CARVING SCHOOL. EXCELLENT FEELING OF SPACE



1 AND 2: TWO OF THE SET OF ELEVEN POLISH NATIONAL DANCES PAINTED BY STRYJENSKA.
3 AND 4: TWO OF THE SET OF TWENTY-TWO POLISH KINGS PAINTED BY STRYJENSKA



AN INTERIOR CREATED BY THE STUDENTS OF THE WARSAW ACADEMY



ABOVE—FURNITURE AND DECORATIVE OBJECTS CREATED IN THE HANDICRAFT INSTITUTE IN WARSAW. DIRECTOR PRZANOWSKI. BELOW—INTERIOR DESIGNED AND EXECUTED AT THE SCHOOL OF DECORATIVE ART AT POZNAN. DIRECTOR, PROFESSOR MASZKOWSKI



WOODCUTS MADE AT THE ZAKOPANE WOOD CARVING SCHOOL.



THE RUGS ON THE LEFT AND RIGHT ARE KILIMS, CHARACTERISTIC POLISH RUGS. THE CENTER IS A SCRAPITO



WARSAW ACADEMY. 1: CLASS OF PROFESSOR CZAJKOWSKI. 2 AND 3: LETTERING CLASS, PROFESSOR LENART. PROBLEMS WITH FLAT WOODEN STICK. 3: STICK USED IN ONE DIRECTION, 2: EFFECTS OBTAINED BY CHANGING THE DIRECTION



same time the real creative capacity of the student. If we have much craft skill in the work of artists, by looking at the embroidery, wood carvings and graphic work, we see how much art is in the work of these future craftsmen. We see how this method of work again unites art with craft.

ART IN PUBLIC SCHOOLS

In the schools of art and the trade schools we are preparing those who are creating—the artists or craftsmen-artists, but the development of the art in the country depends not only upon the talent and good training of those who are creating, but also upon the esthetic level of the general public, which is the customer of the artistic production. And it is the art education in the public schools which must prepare the large public, the art customer, to be able to recognize the good and bad things, to understand what is the foundation of the esthetic value of all plastic forms.

To give such a knowledge, to lead the children to understand the creation of artists, there is only one way which is sure and true—we must let them create themselves. But not only on paper. To give them the opportunity to get the spirit of the new attitude to creation of all kinds they must create different forms with different materials and technic.

This does not mean that one must introduce into the public schools all the technics used by artists, technics which need years of study before one is able to manage them skillfully. We must choose for the public schools the easy technics, the materials easy to work with, but the method of work must be the same. It must show the students to what degree the forms depend and must depend upon the technic, upon the material which is used, upon the tools they are working with. The teacher must show the method of work in each technic, must develop the creative capacity of children by showing them how to experiment with the material, how to study the characteristic features of each technic and how this study must become their inspiration without copying or imitation.

This kind of teaching requires, of course, gifted and highly trained teachers, something which Poland lacked completely at the time when she regained her independence. The foreign governments had introduced into Polish schools only drawing from nature. The Polish Ministry of Education, organizing the new Polish education, began to prepare the new type of teachers for the art education in public schools.



WORK DONE IN THE GRAPHIC WORKSHOP OF THE BOYS' SCHOOL OF THE
SALESIAN BROTHERHOOD IN WARSAW. PROFESSOR CHROSTOWSKI



3 WYSTAWA
PRACOWNIOW-PANSTW SZKOŁY
PRZEMYSŁOWO-ARTYSTYCZNEJ
KRAKÓW PAŁAC SZYFRA
PLAC SZCZEPAŃSKI L. 7
CZERWIEC 1926



ABOVE—LETTERING DONE AT THE WARSAW ACADEMY, AND A WOODCUT FROM THE SCHOOL OF DECORATIVE ART. BELOW—WOODCUTS FROM THE WARSAW ACADEMY



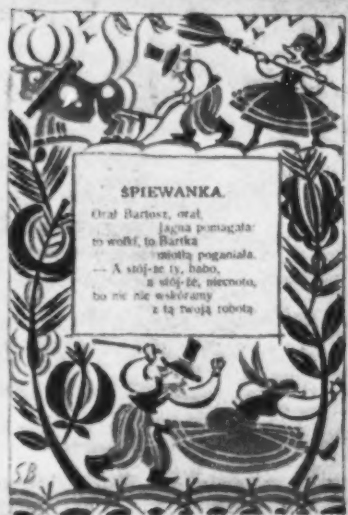
O KUCHCIKU, O NADZIEI I O DRZWIACH ZAMKNIĘTYCH

Była sobie szczęśliwa kraina, zwana krainą czekoladowej rzeki. Nazywała się tak dlatego, że w jednej rzeczce, zamiast wody, płynęła pyszna, słodka czekolada. Czekolada ta była zawsze ciepła, tak, że wszystkie dzieci z tej szczęśliwej krainy codziennie do tej rzeki przychodziły z różnymi zabawkami i garnkami i nabrały sobie czekolady ile chciały, a potem cięgie obliżywały paluszki.

W krainie tej była wiosna wiosna. Było tam pełno ogrodów, w których kwitły najpiękniejsze kwiaty i doj-

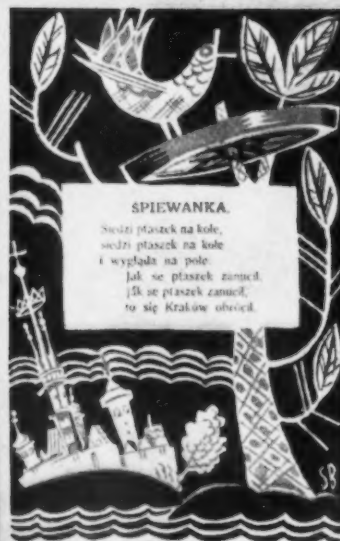


27



SPIEWANKA.

Orał Bartosz, orał
lajona pomagała
to wółki, to Bartka
miotła poganiała.
— A stojcie ty, babo,
a słońce, niechota,
bo nie nie wstawaj
z tą swoją robotą.



SPIEWANKA.

Siedzi ptaszek na kole,
siedzi ptaszek na kole
i wygląda na pole.
Jak se ptaszek zanucił,
jść se ptaszek zanucił,
to się Kraków obrócił.



CZACKI SCHOOL (ELEMENTARY GRADES): 1. COMPOSITION MADE WITH MOTIFS PRINTED WITH CORKS.—PROFESSOR DABROWSKI. 2. PAPER CUT-OUT COMPOSITION REPRESENTING THE NATIONAL PUPPET SHOW, "SZOPKA." 3. DESIGN FOR THE COVER OF A BOOK ENTITLED "SEA DEPTHS" MADE WITH A STICK. 4. COMPOSITION FOR ALL SOULS DAY SHOWING THE EFFECT OF BLACK ON WHITE AND WHITE ON BLACK



Already in the first year of the independence of the country the Ministry organized one-year courses for handicrafts, so-called "slojd" (begun in Sweden), and introduced handicraft into the public schools as a special subject. Of course the beginning of this teaching was not satisfactory. The delegate of Ministry of Education visiting the school exhibitions after the first year wrote that he found in them much dilettantism, much work of a low level of technic and small artistic value, many things shown only for effect upon the public.

This proved that the training of the teachers had to be improved. "We are living in a time in which the feeling of decorative value is slipping," writes K. Homolacs, Professor of the School of Art in Kraków, the author of the excellent book about the problems of decorative composition, "because of that the teacher must work long and earnestly under good direction, before he may teach decorative art, otherwise he does great injury to the young generation—much greater than one would think."

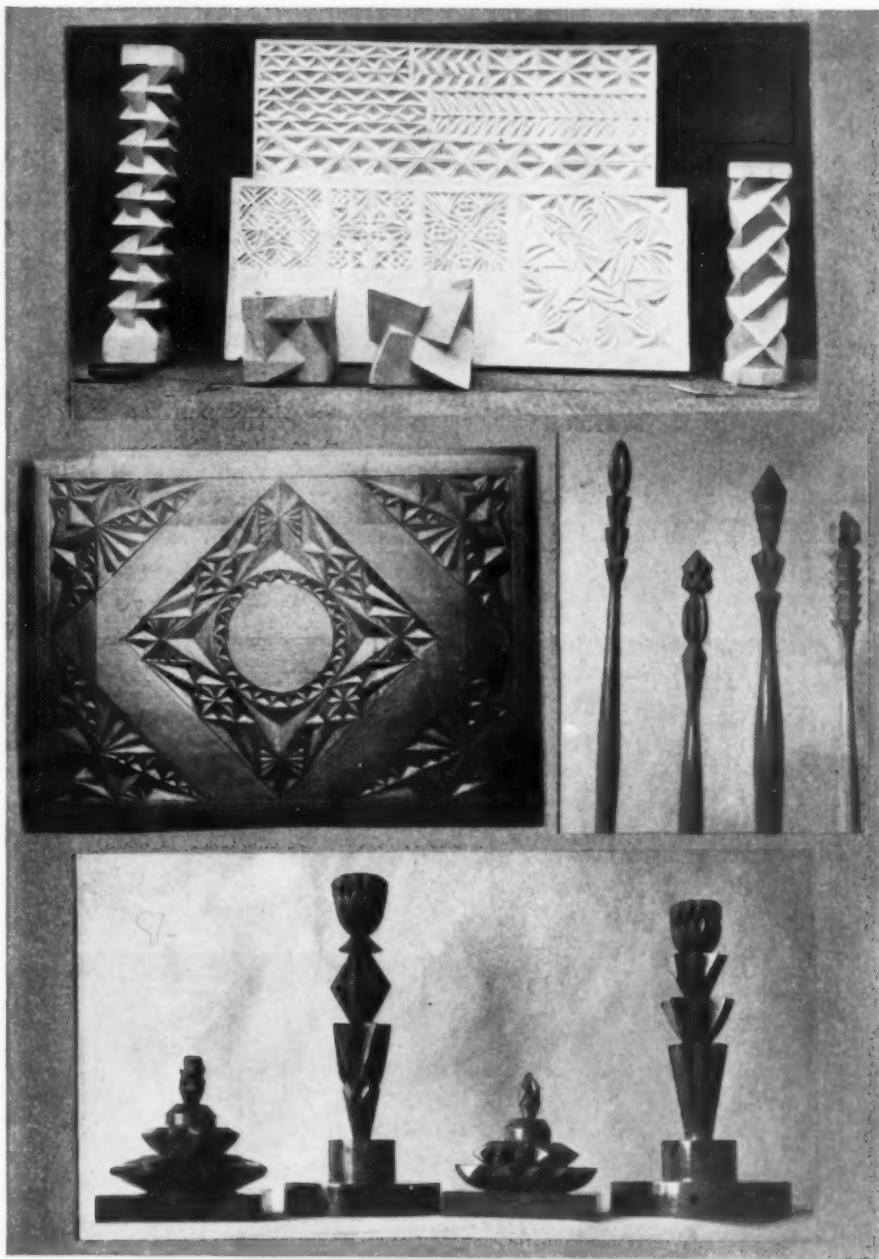
Accordingly the Ministry of Education exercises every effort to bring the artistic and technical teaching in schools of general education to the highest possible level.

In 1923 the one-year course for teachers in handicrafts was changed into the Institute of Handicrafts with a two-year program, and later with a three-year course. This Institute, under Director Przanowski, plays an important role in art education in the public school. It prepares the special teachers for the handicrafts, giving them, besides a knowledge of technic, a thorough knowledge of methods of work and sound artistic training, principles of composition, designs and painting. On the other hand, the teachers of drawing and design trained in academies (three-year course)—must have ten hours a week of some craft for two years. In this way "the Ministry strives to bring about the gradual rapprochement of these subjects and even, wherever possible, entrusts the instruction in the two to a single teacher. This is the person who will be responsible for the artistic and technical development of the young generation."¹

In this case whether in the hands of two teachers or of one the art education must embrace:

1. The study of drawing from nature to develop observation and visual memory. The knowledge of nature—drawing is a necessity of

¹Director Przanowski. In *New Era, Art Education in Poland*, London—1928.



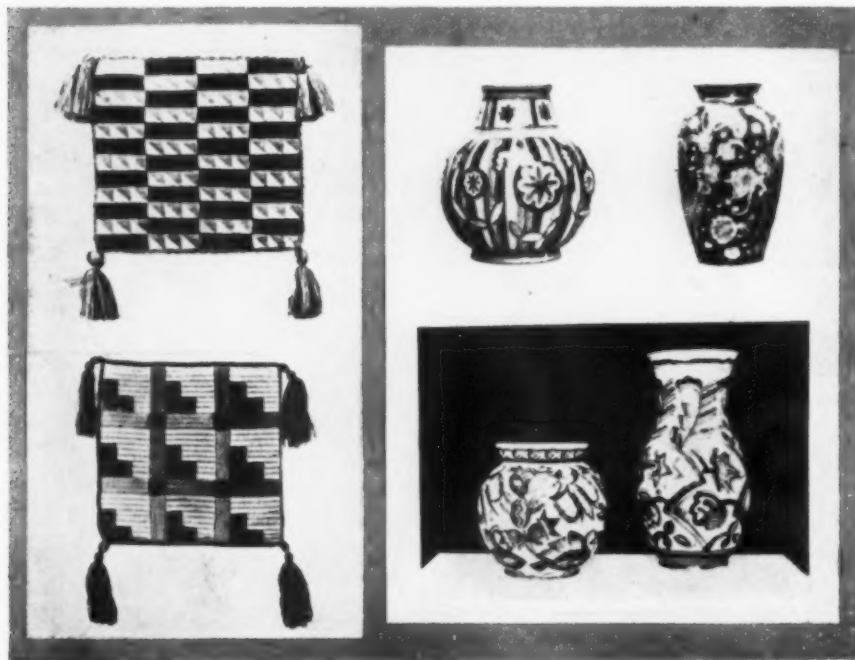
ZAKOPANE WOOD CARVING SCHOOL. 1. PREPARATORY EXERCISES. 2. CARVED WOOD COVER. 3. CARVED PENHOLDERS. 4. LAMP AND INKSTANDS

everyday life, as an adjunct to speech or writing, for example—a teacher of botany should be able to draw a flower and a dressmaker to sketch a dress.

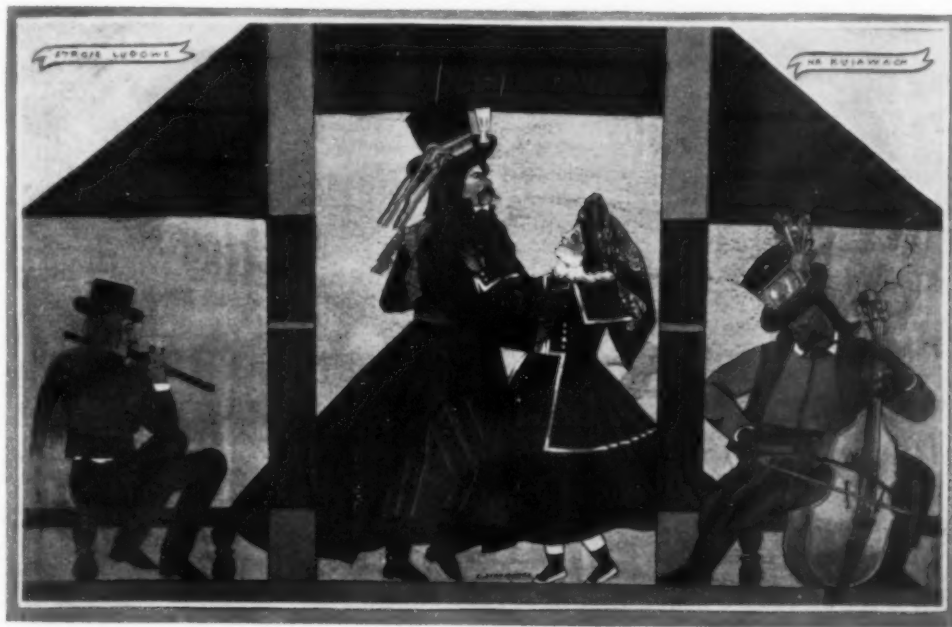
2. The free expression drawing, which shows the children's spirit and their attitude to the things they see or are thinking about.

The subjects of these drawings will naturally be either quite fantastic or based on the things seen by children in their everyday life. If we give them subjects from foreign countries or from unknown conditions—which they can know only from a picture—they will necessarily produce things which are in the nature of copies.

3. The teaching of decorative art must be based on the principle that: "decorative creation cannot be based on the study of nature, cannot be based either on the imitation and combination of any ready motifs as peasant motifs or other—but must be based entirely on the study of technic and material." (Professor Homolacs). This study shows first the simplest technical element characteristic for each technic. The method of work must



SCHOOL OF DECORATIVE ART IN CRACOW. 1. EMBROIDERY. 2. CERAMICS. PROFESSOR SZAFRAN



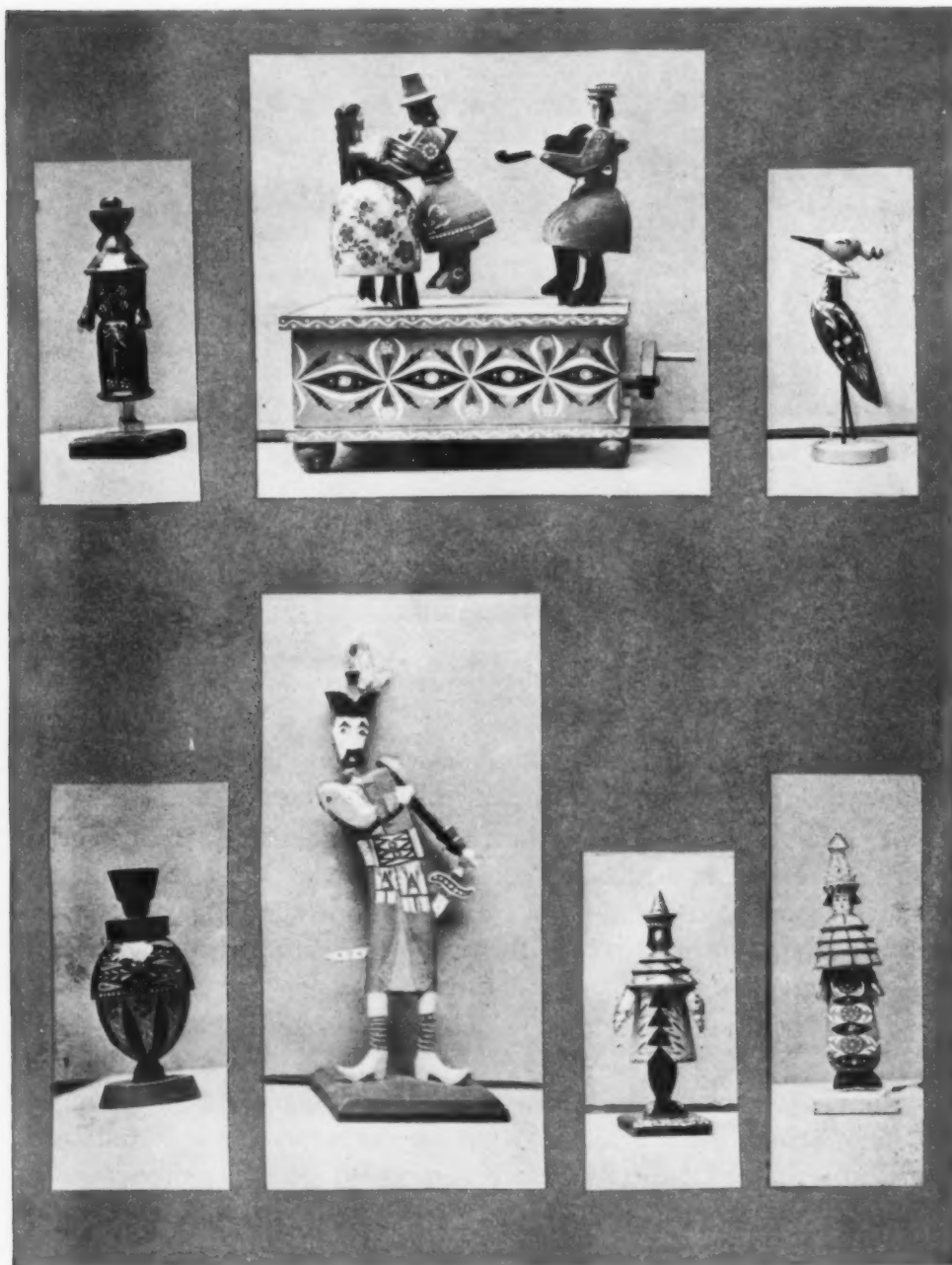
ART FOR CHILDREN. POLISH PEASANT COSTUMES. ONE OF THE SET OF TWELVE PICTURES PAINTED BY STRYJENSKA FOR THE SCHOOLS

develop the feeling of rhythm, of construction which makes possible for children the arrangement of these elements in the composition.

4. The teaching of crafts must be done without copying the given model. "The use of a model is necessary only when the teachers are not prepared enough. The well-trained teacher will assign problems of gradually increasing difficulty and in this way obtain from the children their original projects for all technical problems."¹

Of course it takes time to prepare the new type of teacher all over the country—the work is begun—but we have still much work to do. But even now, in the results already obtained we may see "that Poland has evolved its own system of work, that it does not imitate foreign methods and forms but that it has created a new direction which perhaps others may be encouraged to follow." (A. Wójtow—Delegate to the Ministry of Education.)

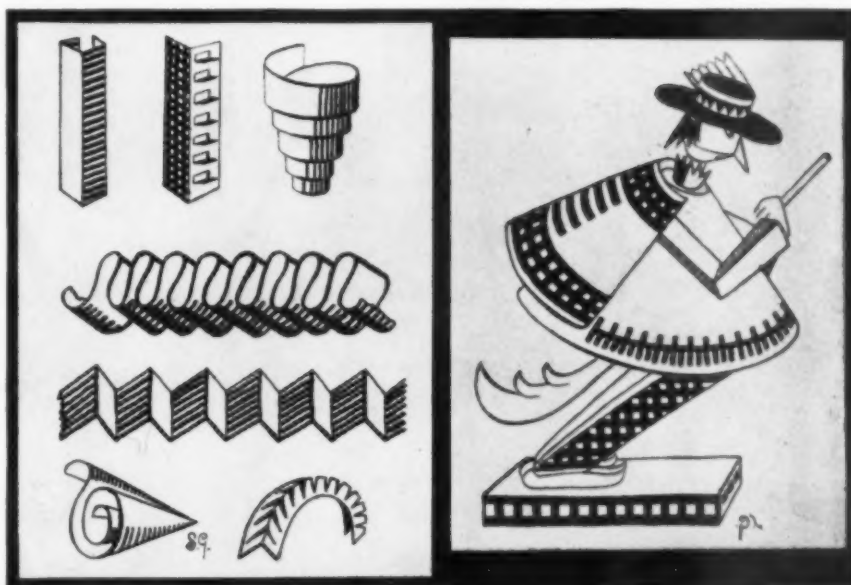
¹Rudawski—from the Magazine "Handwork in the Schools."



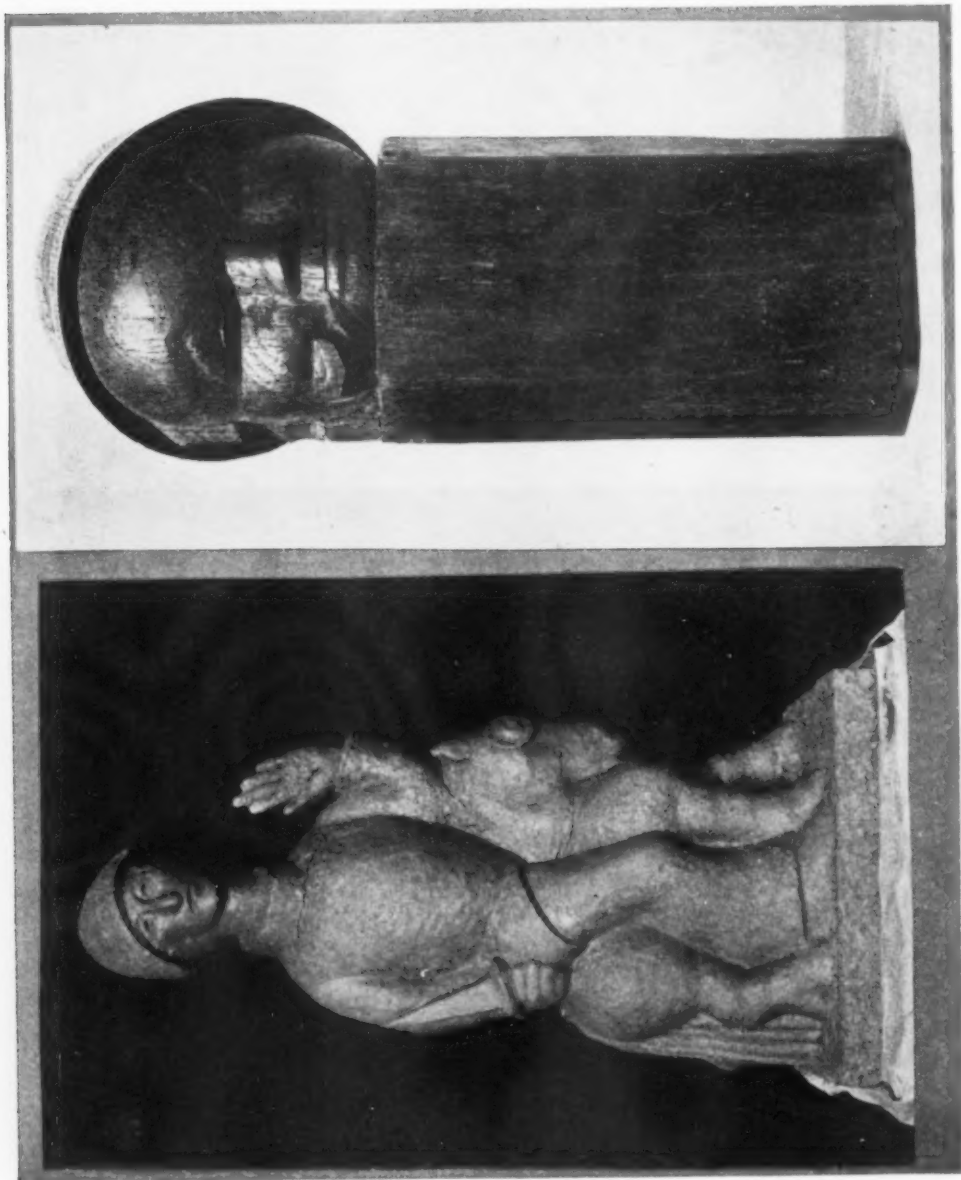
TOYS FROM THE WORKSHOP OF "WARSZTATY KRAKOWSKIE" DESIGNED BY JASTRZEBOWSKI AND STRYJENSKA AND PAINTED BY CHILDREN ACCORDING TO THE CHILDREN'S OWN IDEAS, EACH TOY DIFFERENTLY

ART FOR CHILDREN

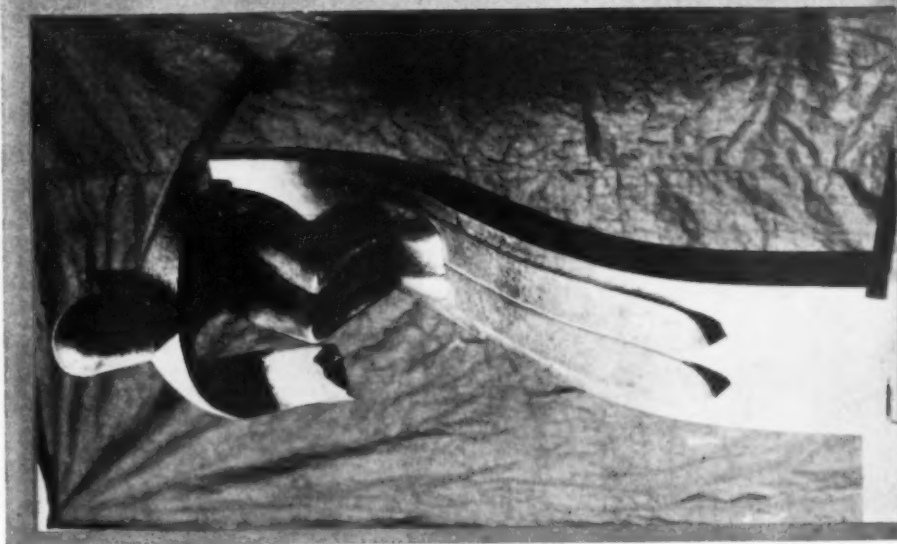
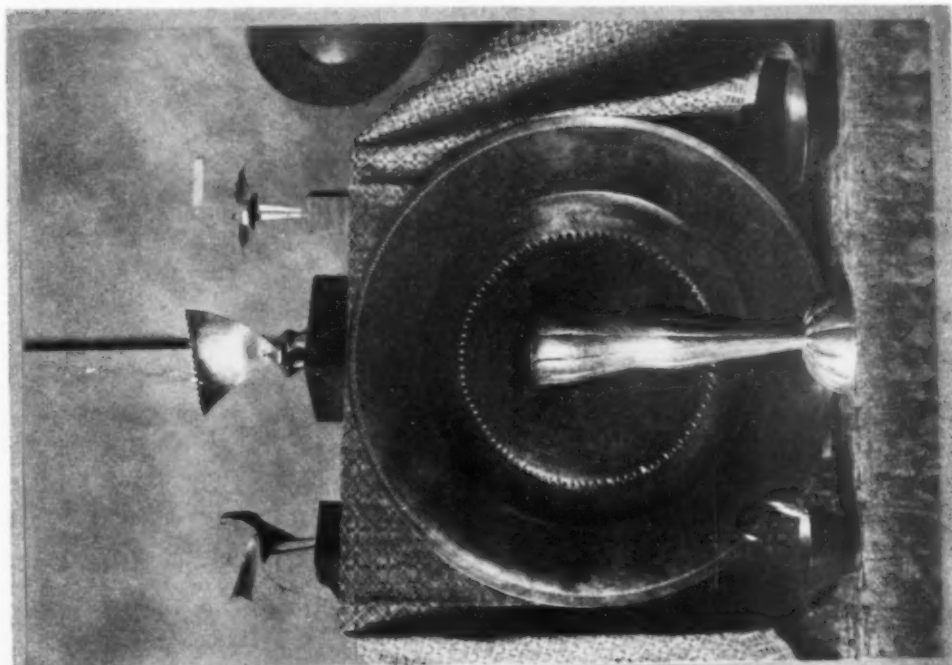
Together with the methods of work in creation must go a high artistic level in the things which we give to children. Many of the best artists in Poland devote their talents to work for children, designing toys, making illustrations and pictures, drawings to assist in the teaching of other school subjects. "Through art Poland preserved its national consciousness during 150 years of political subjugation—now, having regained her independence, she will again take her place in the cultural life of the world by contributing to it her own creative values." (Professor Czajkowski.)



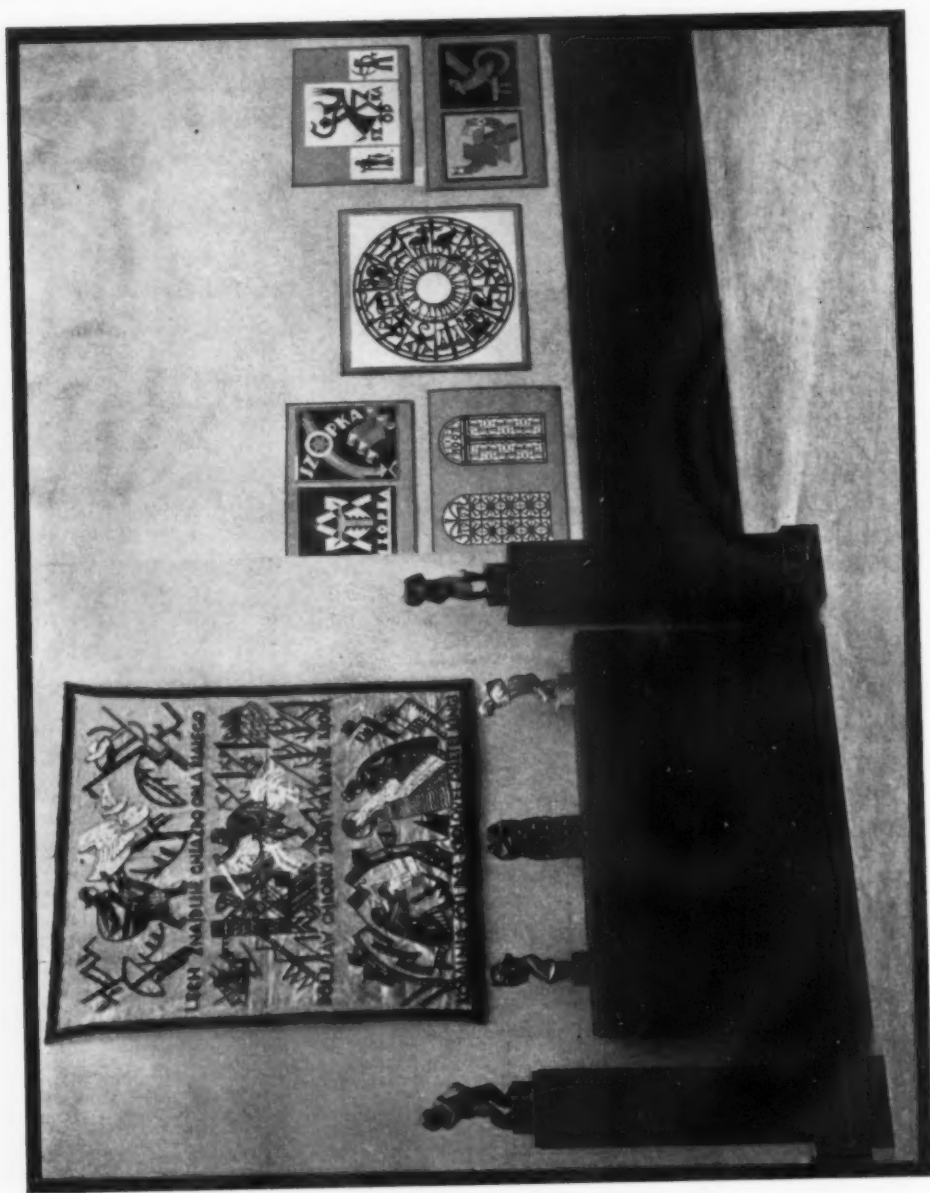
1. PREPARATORY EXERCISES IN WORK WITH PAPER BY STUDENTS OF PROFESSOR GABRIEL IN THE HANDICRAFTS INSTITUTE. 2. COMPOSITION BASED ON GEOMETRICAL FORMS EXPERIMENTED WITH IN PAPER



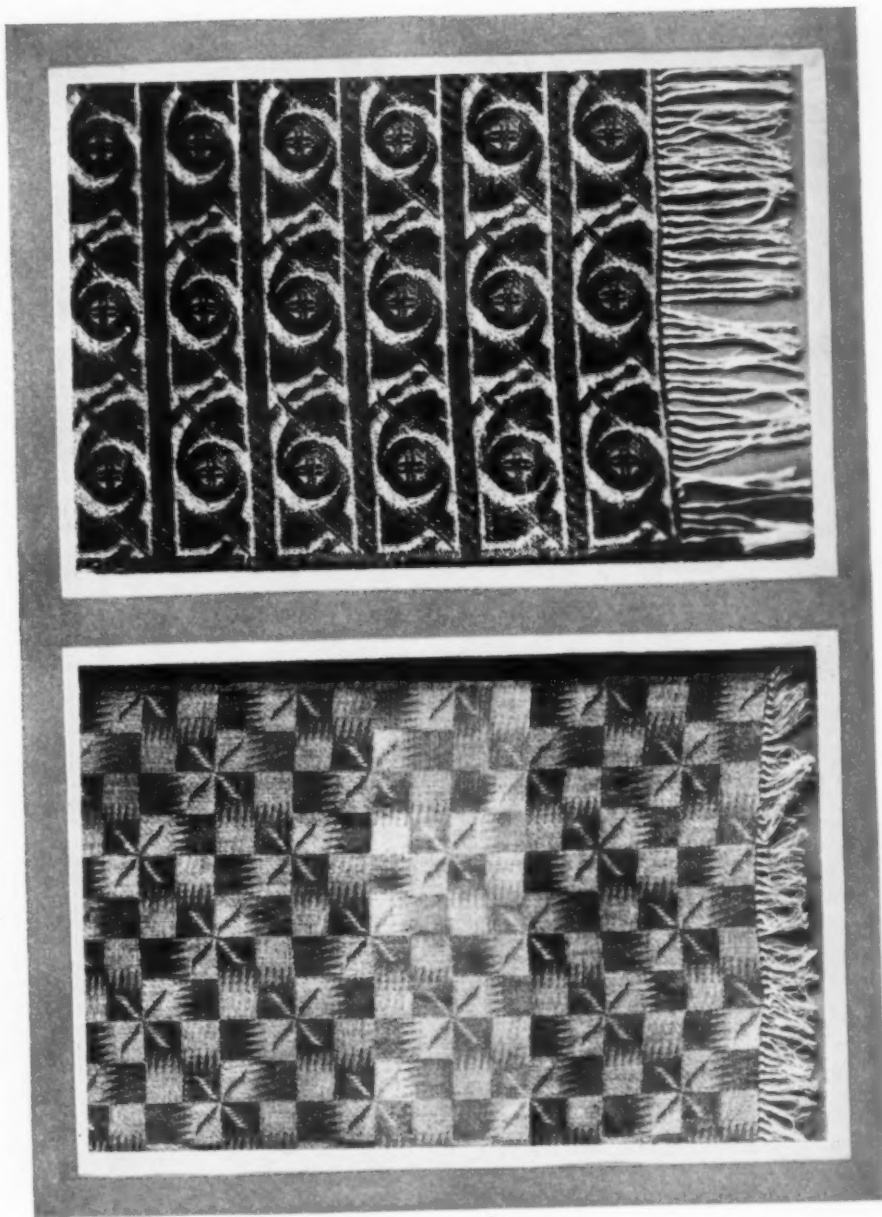
ZAKOPANE
WOOD CARVING
SCHOOL



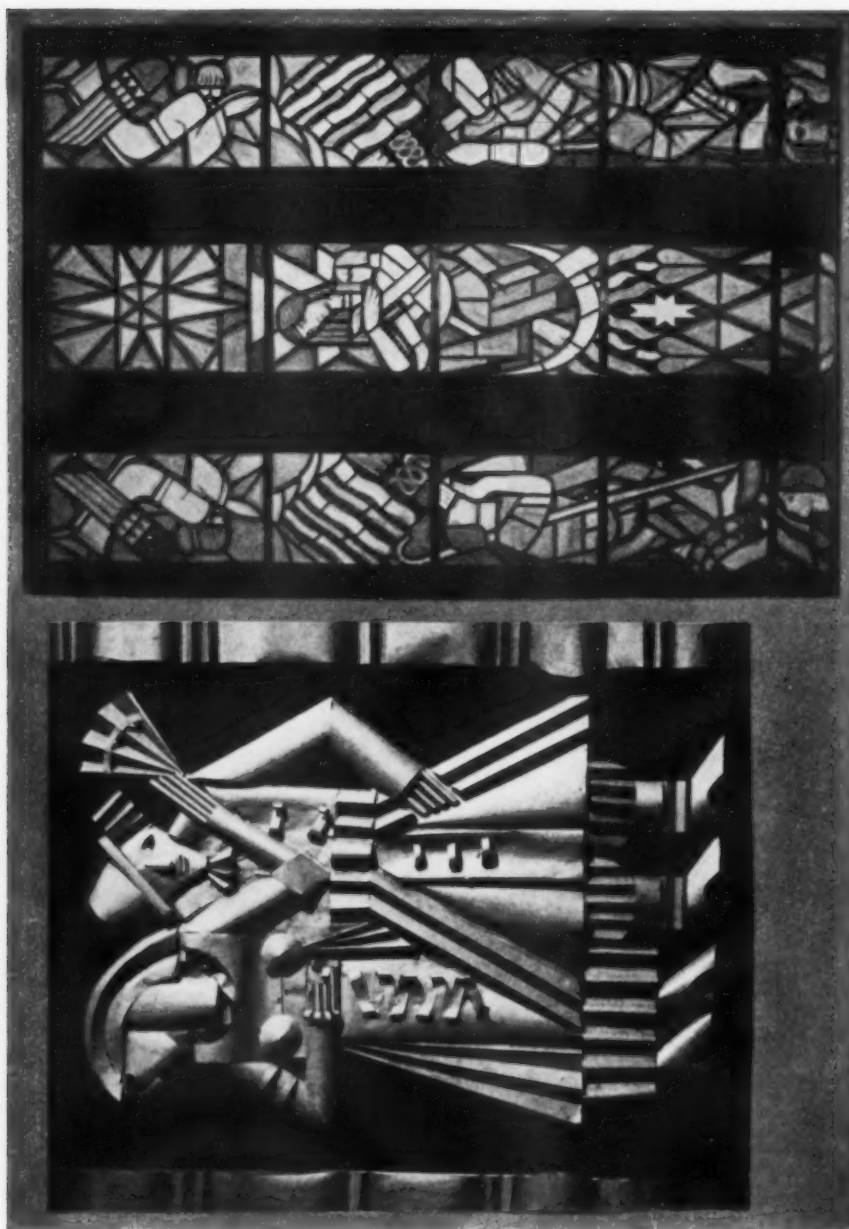
WARSAW
ACADEMY
METAL
WORK



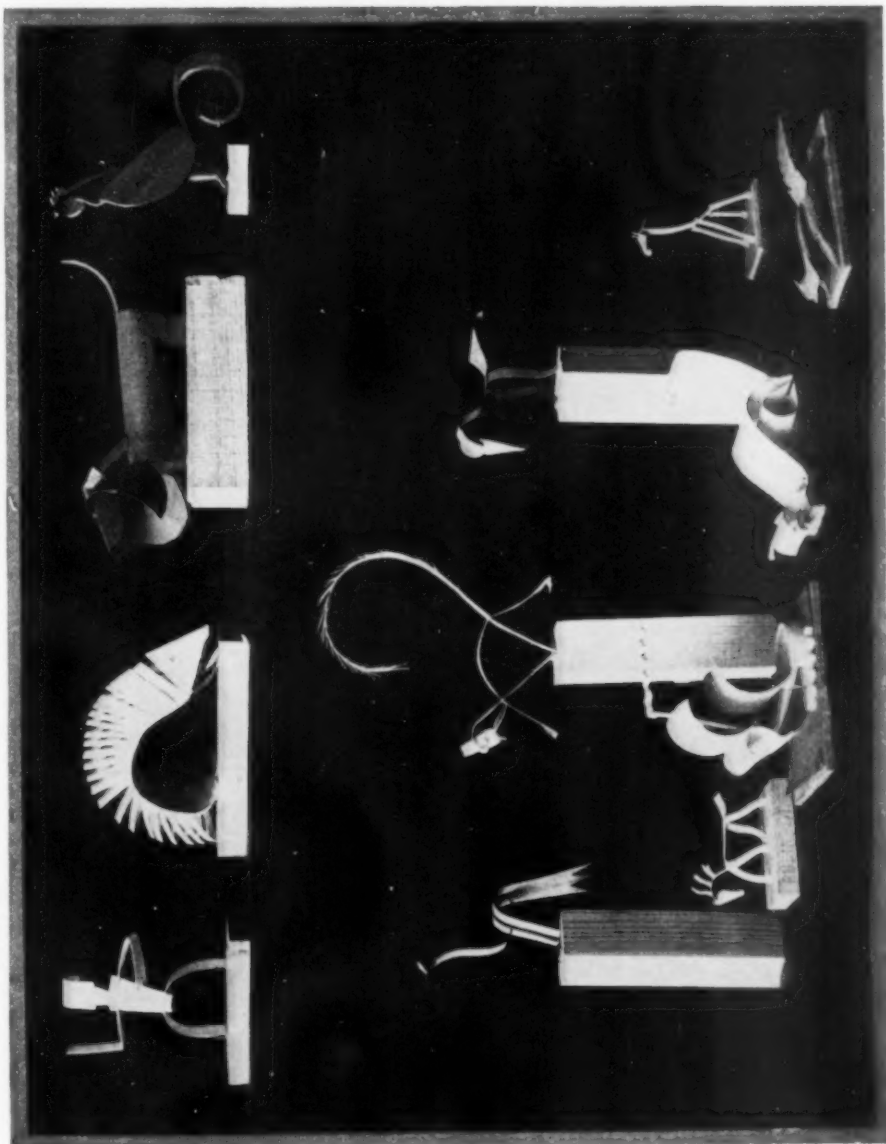
POLISH
EXHIBITION
IN THE
ALBRIGHT ART
GALLERY IN
BUFFALO,
OCTOBER 1933



WARSAW
ACADEMY.
WEAVING
(PROFESSOR
CZAJKOWSKI)



WARSAW ACADEMY. 1. INTERESTING RESULTS OBTAINED WITH PAPER, SHOWING THE VARIED EFFECTS WHICH MAY BE SECURED IN THIS INEXPENSIVE MATERIAL. 2. STAINED GLASS



TOYS THAT
CAN BE MADE
OF FLAT METAL
OR PAPER



WARSAW ACADEMY. 1: DECORATIVE COMPOSITION SYMBOLIZING SHRINES. 2: CUT PAPER DESIGN. 3: PAGES FROM A CHILD'S BOOK. 4 AND 5: MOSAIC MADE WITH PAPER



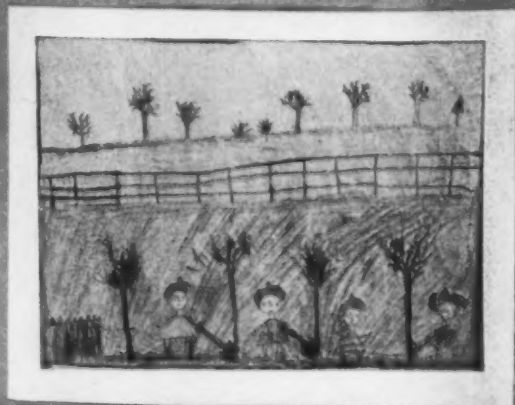
1 AND 2: LINOLEUM CUTS MADE BY CHILDREN OF ELEMENTARY GRADES IN THE ART CENTER FOR TALENTED CHILDREN IN WARSAW—A. MARTYNOWICZ, SUPERVISOR. GOOD COMPOSITION AND GOOD USE OF THE TOOL'S POSSIBILITIES ARE SHOWN. 3 AND 4: PEASANT COSTUMES SHOWN BY SIMPLE PAPER-CUT TECHNIQUE. 5 AND 6: PAINTINGS ON GLASS MADE BY GIRLS OF ELEMENTARY GRADES. PROFESSOR SOPOCKO



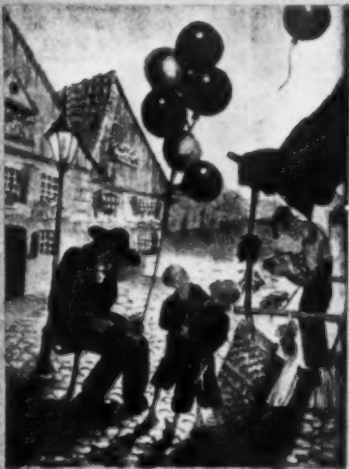
GRAPHIC SCHOOL IN WARSAW. ADVERTISING COMPOSITIONS



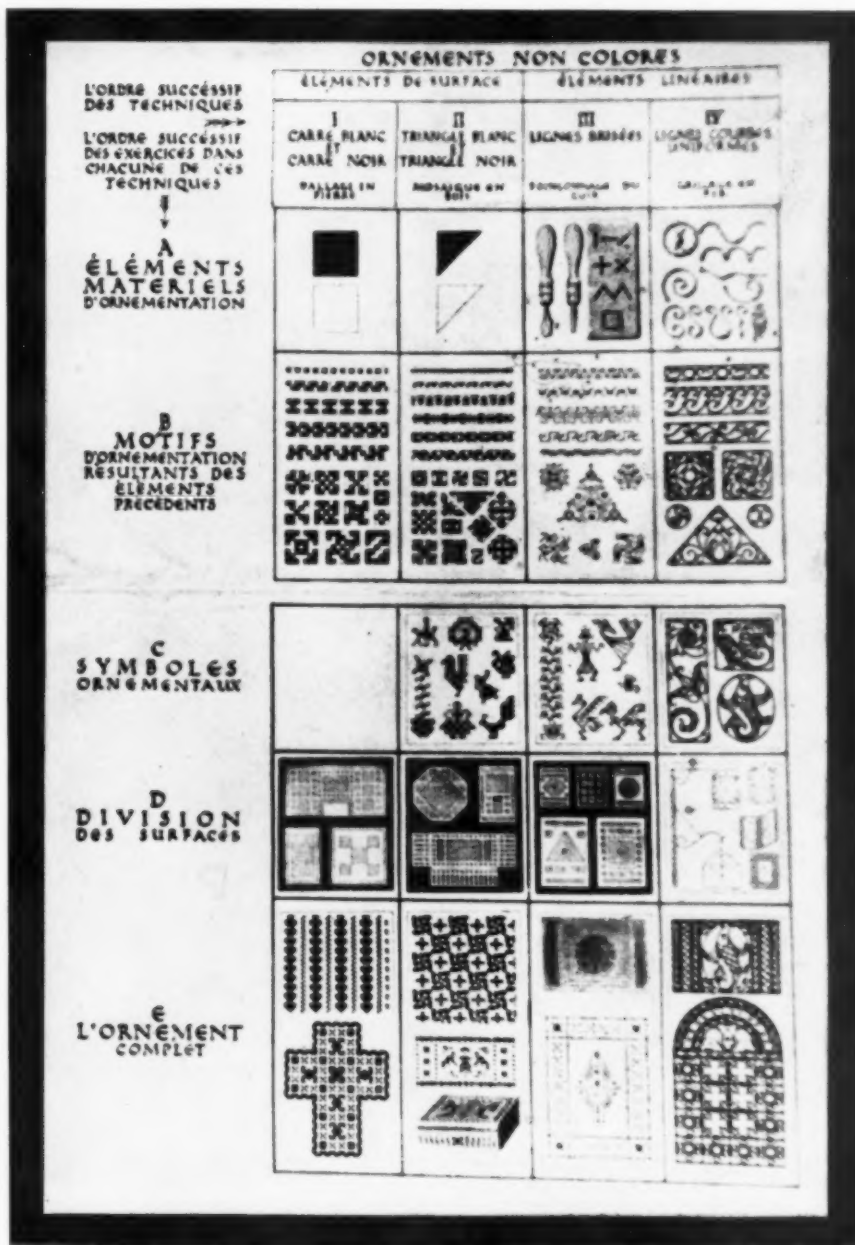
WARSAW ACADEMY. EXPERIMENTS WITH DIFFERENT MATERIALS: TIN, WIRE, WOOLEN YARN



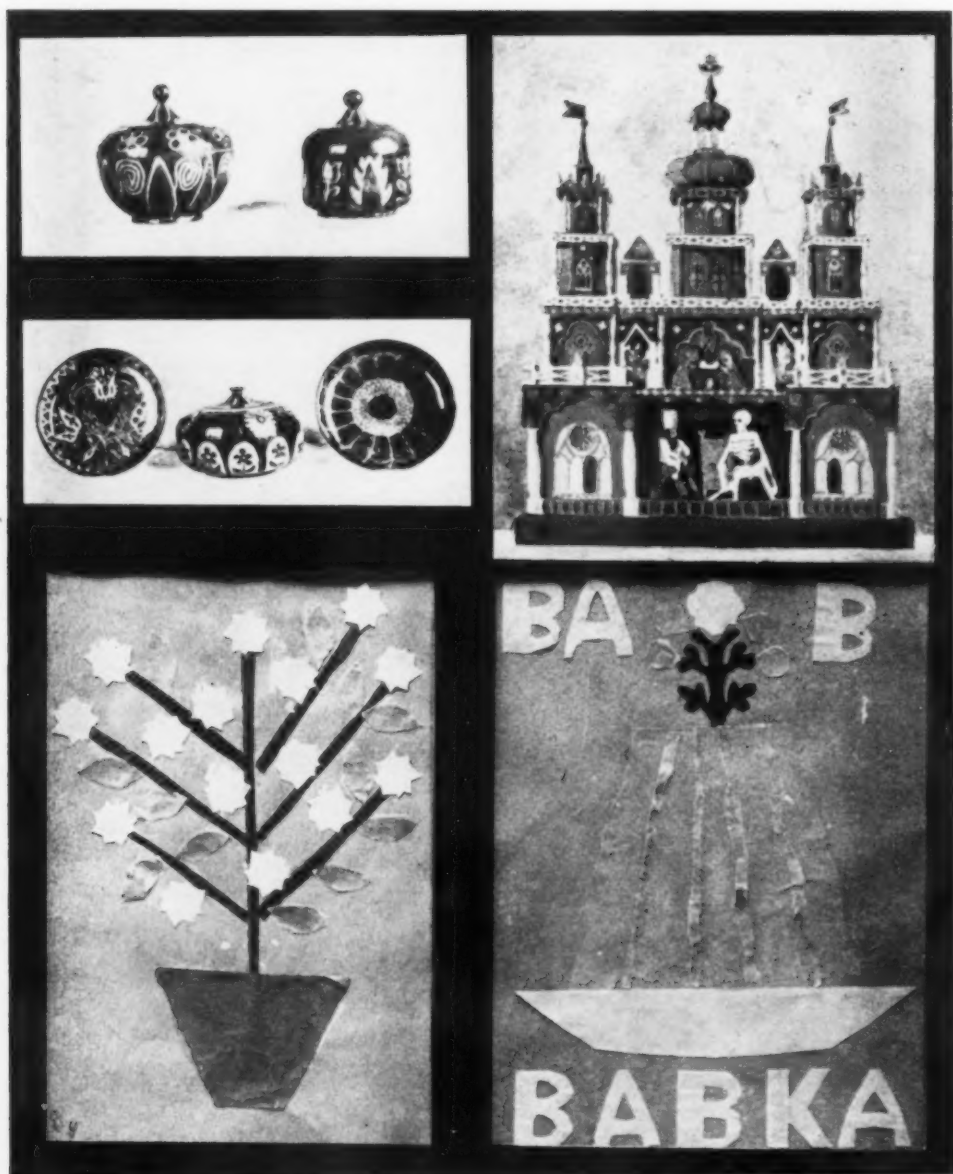
2 AND 5: PICTURES FROM THE CHILDREN'S ART COMPETITION (WORK DONE OUTSIDE OF SCHOOL). 1, 3, 4 AND 6: ELEMENTARY GRADES



WARSAW ACADEMY. 1: COLOR LITHOGRAPH.
2 AND 3: WATER COLORS. 4: WOODCUT IN COLOR



IN THIS TABLE PROFESSOR HOMOLACS SHOWS HOW EACH TOOL GIVES DIFFERENT TECHNICAL ELEMENTS AND HOW UPON THESE SIMPLEST ELEMENTS DEPENDS THE WHOLE CHARACTER OF THE DECORATIVE COMPOSITION IN EACH TECHNIQUE AND MATERIAL. (GRAND PRIX AT THE PARIS EXPOSITION IN 1925)



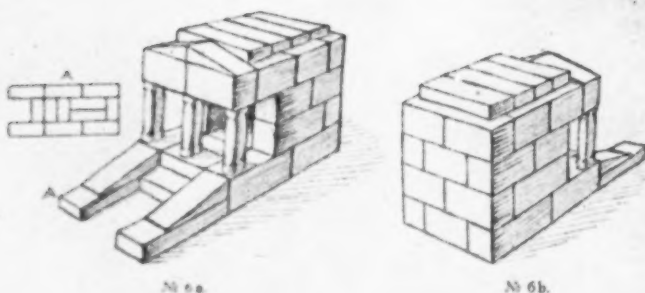
"CRACOW WORKSHOPS." 1: BATIK ON WOOD MADE BY CHILDREN OF THE SCHOOL. 2. PUPPET THEATRE (SZOPKA) MADE BY A THIRTEEN-YEAR-OLD CHILD OF THE GORSKI SCHOOL IN WARSAW. 3 AND 4: PAPER-CUTS MADE BY CHILDREN OF ELEMENTARY GRADES (AGE ABOUT EIGHT)



TWO FREE EXPRESSION PICTURES TAKEN FROM THE COMPETITION ORGANIZED BY THE CHILDREN'S MAGAZINE "PŁOMYK" AND THE ART SOCIETY IN WARSAW. 1. HARVESTING POTATOES. 2. LANDSCAPE

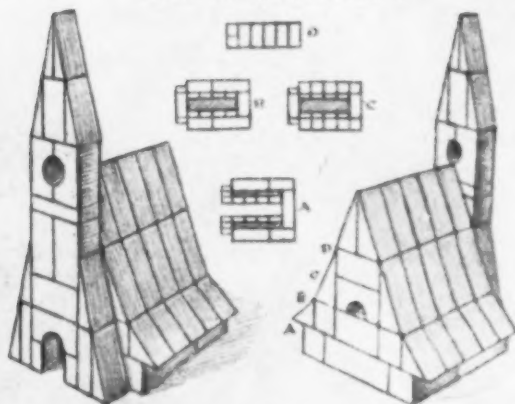


Świątynia w stylu staro-greckim.



Grecka świątynia mała podłazna o portyku kolumnowym, nakrytym frontem trójkątnym. Kolumny dźwigają bezpośrednio płyty poziome kamienne bez łuków tak w Rzymie, co stanowi charakterystyczny architektury greckiej motyw. Dłatego w pochodnej od architektury greckiej i rzymskiej architektury początku XIX w. (u nas czas Królestwa Kongresowego) oba te motywy — nakrycia płaskie i półkolistą spotykają się.

Kościołek w stylu podhalańskim.



Kościołek o wielkim dachu, typowo salomany, w charakterze podhalańskim.

PAGES FROM A BOOKLET ACCOMPANYING SET OF CHILDREN'S BLOCKS. THESE BLOCKS WERE DESIGNED BY THE ARCHITECT NOAKOWSKI AND EXECUTED BY THE GNOM WORKSHOP TO ACQUAINT CHILDREN WITH ARCHITECTURAL STYLES